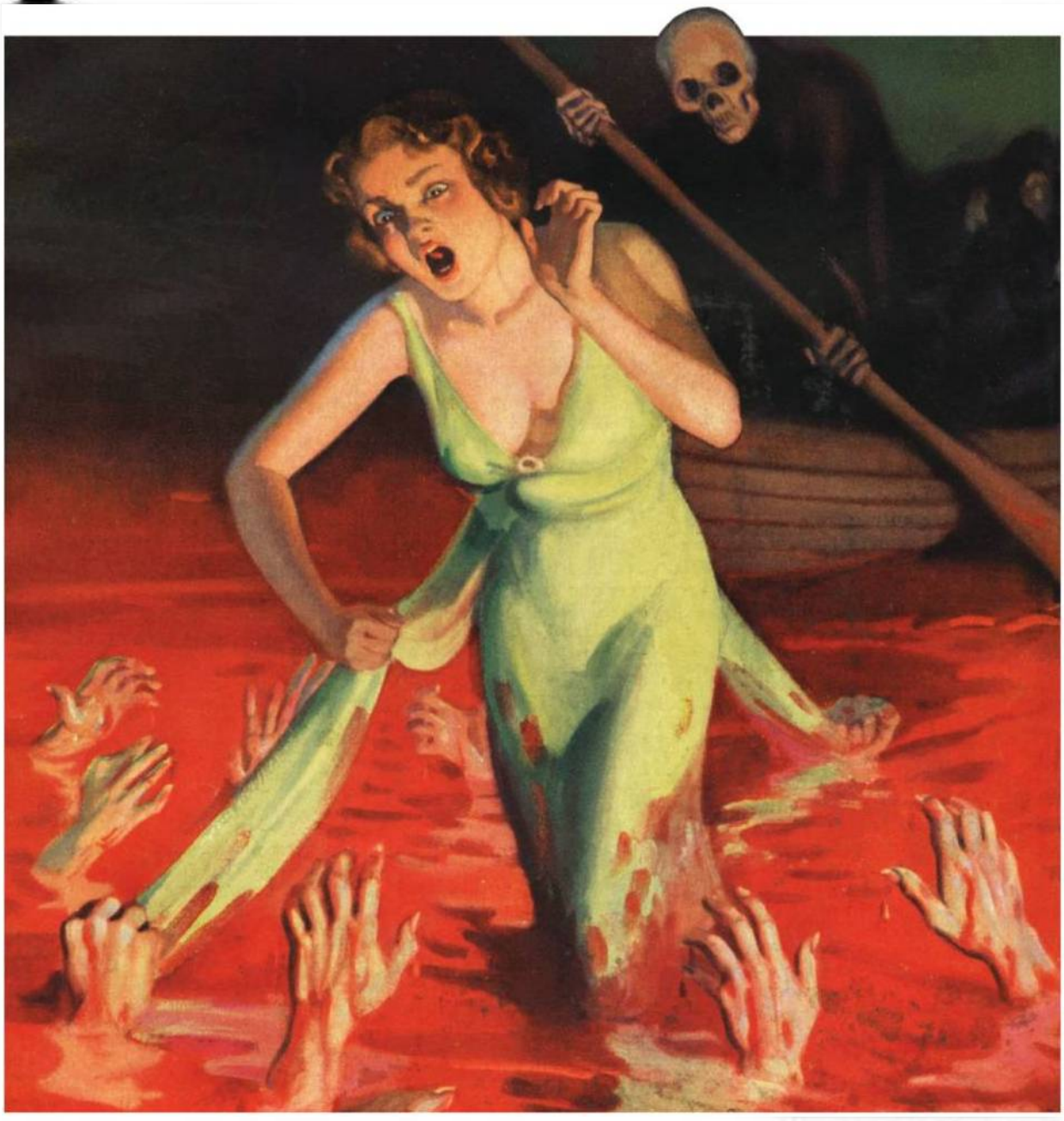
Illustration



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COVER ILLUSTRATION BY

JOHN NEWTON HOWITT

(1885 – 1958)

Cover for *Terror Tales*, January 1935

DANIEL ZIMMER
EDITOR - PUBLISHER - DESIGNER
ILLOMAG@GMAIL.COM

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DANIEL ZIMMER

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From the Editor...

In this issue, David Saunders returns to profile another great and often overlooked master of Pulp Art, John Newton Howitt. While Howitt was certainly known for his slick magazine illustrations, calendars, and other work, it is his contribution to the pulps that is the best known and best loved facet of his career. His lurid covers for *Terror Tales*, *Horror Stories*, *The Spider*, *The Scorpion*, and others are some of the most collected (and most expensive!) titles in the pulp genre. If you've never heard of Howitt before, I'm excited to introduce you to his work in this issue.

Our second feature concerns an artist who needs little introduction—Stevan Dohanos. Stevan produced over 125 covers for the *Saturday Evening Post* alone, and was one of the founders of the Famous Artists School. His work was widely known and admired during his lifetime, and I'm proud to showcase reproductions of many original paintings in this article.

Last but not least, I feel I need to bring your attention to my *Golden Age* series of books. Volume One is now sold out, but Volume Two is now available and selling fast! If you haven't heard about our latest book, you should visit my website and check out the previews I've posted. These books are jam packed with beautiful art. The print run was limited to only 1000 copies, so if you've been sitting on the fence about this one, now is the time to act as I'm going to be completely sold out very soon. Please check the website or call me to be sure of availability!

For those of you who have ordered *The Golden Age–Volume Three*, the book is currently in production and will be available soon. I had hoped to ship Volumes Two and Three at the same time, but the factory was having trouble matching the cloth used on the slipcases, and their first attempt had to be remade. Suffice it to say, Volume Three will be available soon. Look for an advertisement on page 61 of this issue for information about both books.

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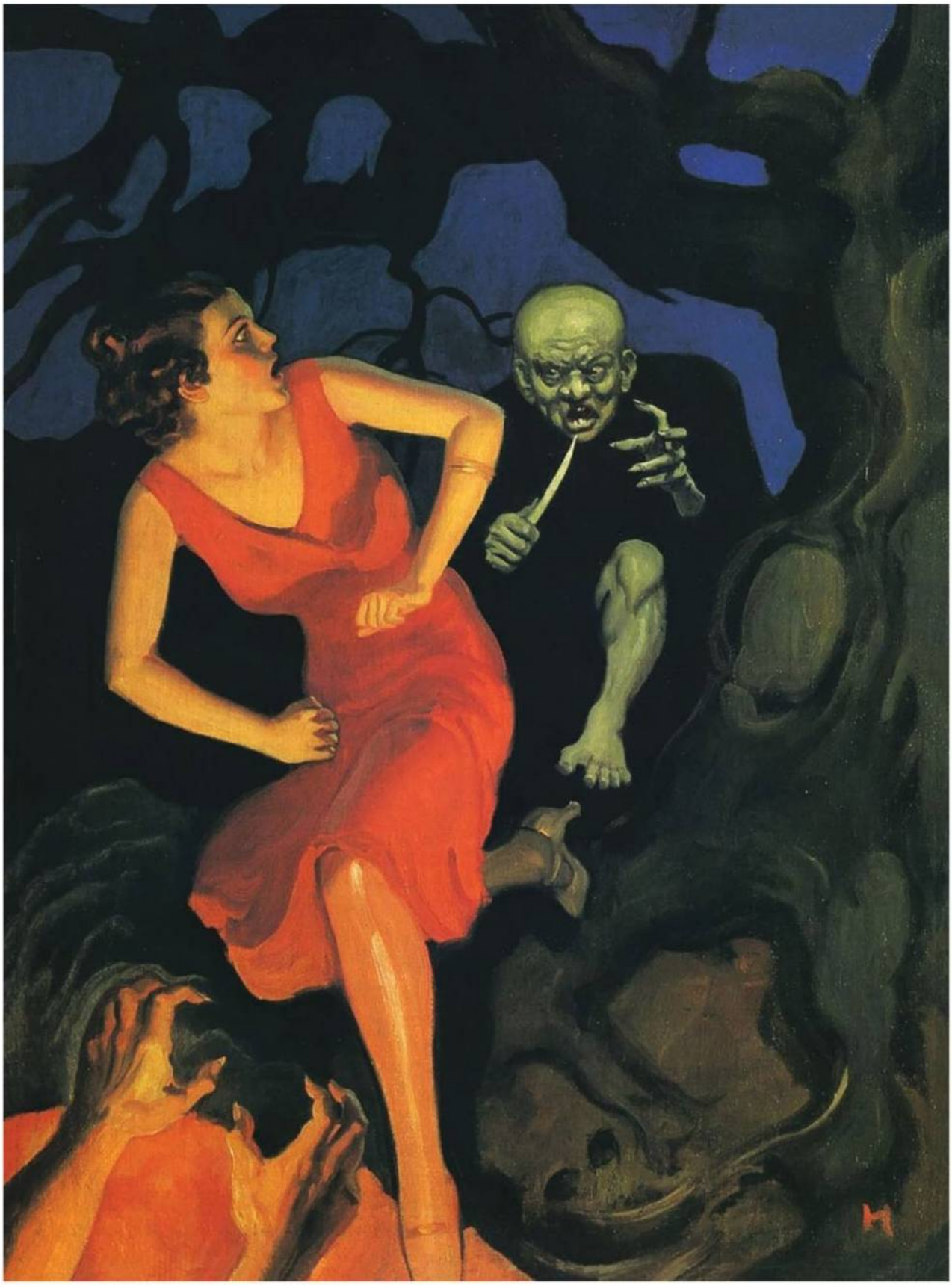


Original cover illustration for *Terror Tales*, November 1934. Oil on canvas

John Newton Howitt, 1948

The Mastery and the Mystery of John Newton Howitt

by David Saunders

The silent film damsel flees in distress, chased by the deformed minions of a deranged villain and his infernal machine of vengeance. The vacuum of her ghostly cry pierces forever the inaudible silence of the macabre pantomime. The ancient stone castles of *Dracula* and *Frankenstein*, filmed so wondrously by Universal Pictures in 1931, are recreated with the convincing illusion of murky depth by a sophisticated coordination of painted values, tones, anatomical proportions, and perspective. How did this artist become a master of Old World painting skills and horrifying imagery?

John Newton Howitt was born May 7, 1885, in White Plains, New York. He was known to family and friends as "Newton." His father, John J. Howitt, was born in 1857 in New Jersey, of English ancestry. His mother, Addie Louise Romer, was born in 1858 in Mt. Pleasant, New York. Her family had been prominent in the local history of Westchester County, for which she was a qualified member of the Daughters of the American Revolution. Her grandfather, Isaac M. Twitchings, was the first Postmaster of Pleasantville, NY. He gave the artist's parents their home at 21 Lake Street as a wedding gift when they married in 1882. The Howitts had two children. The artist's younger brother Louis Romer Howitt was born in 1890. The father was a skilled clothing designer, tailor, and manufacturer of ladies clothing. He and his brothers Thomas and Matthew worked at Howitt Ladies Clothing Shop, owned by their grandfather Thomas Howitt (1829-1907), at 50 Central Avenue in White Plains.

At the age of four, John Newton Howitt contracted polio. During his convalescence, his father interested him in drawing. His first subjects were local sights—trees, neighboring homes, and the railroad station. After his recovery he wore a metal brace on his right leg, which helped him to walk, although he remained partially paralyzed for the rest of his life.

In 1896, Newton began to use the carriage house on his family property as a private art studio. The young artist's fantasy world was so invigorating that, despite his physical handicap, he decorated the walls and doors of the carriage house with a theatrical setting of the Mohawk River. He also drew imaginary scenes inspired by the local author James Fennimore Cooper's *The Last of the Mohicans*.

Newton received home schooling, which helped him to concentrate more intently on his lessons than average children. In 1898, at the age of 12, he began to attend White Plains High School, where he was outstanding for his youth, small size, pronounced limp, heavy glasses, good grades, lack of athletic ability, and popular acclaim as "the class artist." He graduated from high school in June of 1901. By that time his father and two uncles had relocated the Howitt Ladies Clothing Shop from White Plains to New York City, where they rented business space at 13 West 20th Street. After high

Original story illustration, 1914. Oil on canvas, 24" x 16". Photo courtesy of Heritage Auctions, HA.com

Story illustration for *Everybody's*, June 1916

Story Illustration for *Everybody's*, June 1916

school graduation, Newton began to routinely accompany his father on the commuter train 40 minutes south to Grand Central Station. While his father went to work, the young artist studied at the Art Students League at 215 West 57th Street. His art teachers included George Bridgman, Frank Dumond, and Henry Reuterdahl. In 1904, Howitt won the school's annual Robert J. Collier prize of $25 for the best illustration.

In 1905, he began to sell freelance illustrations to *The New York Herald Tribune*. During that decade his illustrations also appeared in *This Week*, *The American Sunday Monthly Magazine*, *The Hampton Magazine*, and *Broadway Magazine*.

In 1907, he completed his studies at the Art Student's League, and in the following year he opened a private art studio in New York at 147 West 23rd Street. This was only three blocks away from his father's tailoring business. The artist continued to rent an art studio on 23rd Street for the rest of his life. As an ambitious young professional, he joined the Artist's Guild, the New York Society of Illustrators, and the Salmagundi Club.

By 1911, his professional career as a freelance illustrator had grown significant enough for him to be invited to join the prestigious Ethridge Art Agency, which handled freelance assignments for illustrators of advertisements and fiction in national magazines. The agency represented top artists, such as Francis X. Leyendecker (1877-1924), Charles D. Williams (1875-1954), and Robert A. Graef (1879-1951).

In 1913, his brother Louis Romer Howitt graduated from Columbia University School of Architecture. He returned to White Plains to live and work from home. Local real estate contractors periodically hired him for drafting assignments, but Louis failed to thrive as a professional architect.

During the 1910s, John Newton Howitt worked for *Red Book*, *Woman's Home Companion*, *The Household*, *Maclean's*, *McClure's*, and *Scribner's*. He also painted advertisements for Crisco Shortening, Devoe Paints, Jello Foods, and Post Bran Flakes.

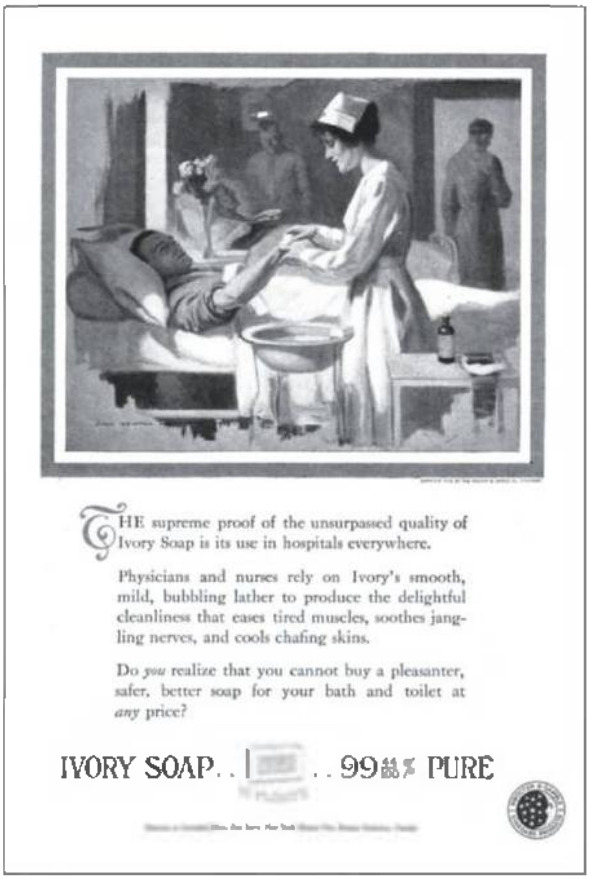
In 1918, at age 33, Howitt reported for draft registration and was recorded to be of medium height, slender build, with gray eyes, brown hair, and "crippled right leg." He was not selected for military service in the Great War.

At that time many of the nation's greatest artists contributed their talents to create posters for Victory Bonds. Patriotic recruitment posters were painted by James Montgomery Flagg (1877-1960), Frank X. Leyendecker (1877-1924), and Charles Dana Gibson (1867-1944). In 1917, the American Institute of Graphic Arts organized a poster contest for War Savings Stamps, and John Newton Howitt joined the competition, submitting an oil painting of two doughboys in a midnight trench, on a break from guard duty, sharing a match for their

Original story illustration, circa 1910. Charcoal on board, 25" x 35.5". Photo courtesy of The Illustrated Gallery, PA

Story illustration for *Red Book*, February 1916

Original story illustration. Oil on canvas. Photo courtesy of Illustration House, NY


THE supreme proof of the unsurpassed quality of Ivory Soap is its use in hospitals everywhere.
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IVORY SOAP.. .. 99⅝ PURE

Advertising illustration in *Red Book*, February 1909

Advertising illustration, 1924

Many varied and delicious desserts may be prepared by simply alternating layers of plain and whipped Jell-O.
Write for our new Jell-O book
JELL-O
America's most famous dessert

Advertising illustration, 1924

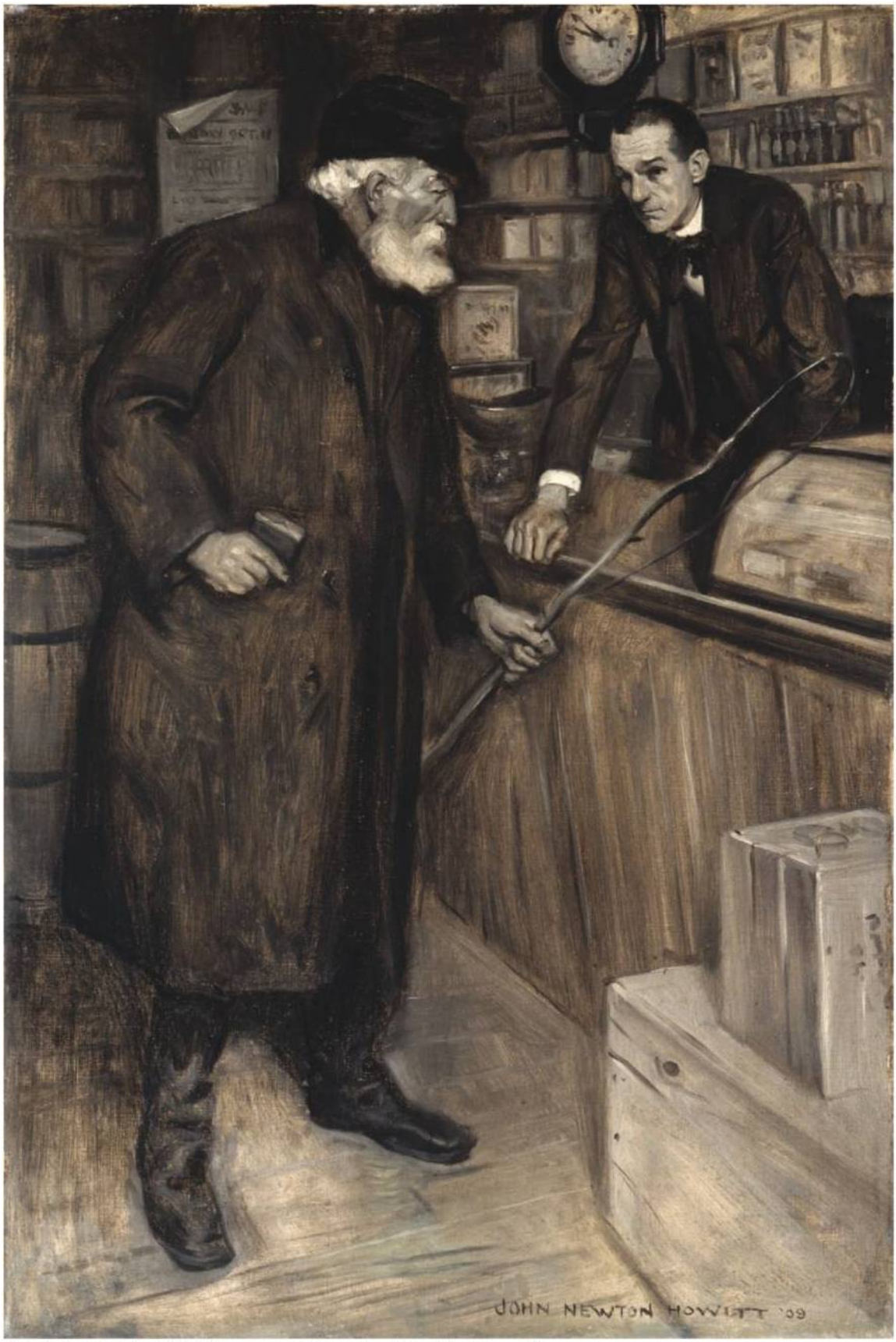
cigarettes. One says, "They're All With Us, Bill—Back Home." The caption below reads, "Liberty Bonds Are a Light in the Dark." Although the prize was awarded to Adolph Triedler (1886-1981), this impressive poster caught the eye of a magazine editor, who re-purposed the image in the September 1918 issue of *McClure's Magazine* as a full page advertisement for a patriotic campaign to supply free cigarettes for the "Our Boys in France Tobacco Fund."

Since his earliest interest in art, John Newton Howitt was a landscape painter, and he never lost interest in this genre. His preferred subject was the beloved Westchester County of his ancestral domain. He was a lifelong member of both the Westchester Arts & Crafts Guild, and the Hudson Valley Art Association. He exhibited in both annual shows, won awards, gave demonstrations, taught classes, and headed committees. His acclaim as an illustrator helped to sell his fine art paintings at galleries in New York City, such as the Art Center Gallery, The City Club of New York, and Ainslie Galleries.

During the Roaring Twenties, story illustrations by Howitt were published in *Country Gentleman*, *Farm Life*, *Liberty Magazine*, and the *Saturday Evening Post*. He also illustrated a variety of product advertisements that appeared in magazines nationwide.

On June 2, 1925, the artist's father died at the age of 69, and was buried beside hallowed ancestors in the family plot in White Plains Cemetery. As the eldest son, Newton became the head of the household and the major provider. In several ways, this event solidified a deep-rooted conflict between his allegiance to family

Original poster illustration, 1918. Published in *McClure's Magazine*, September 1918. Oil on canvas. Photo courtesy of David Saunders

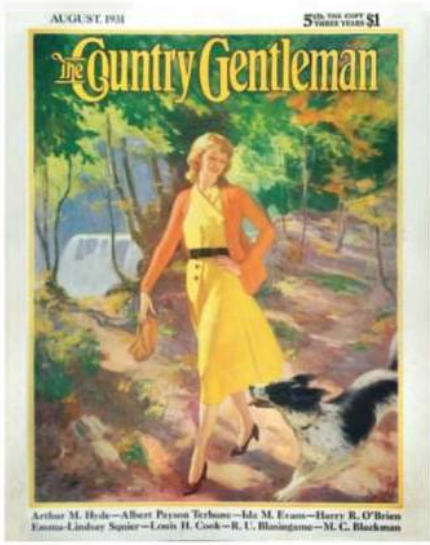


Original story illustration, 1909. Oil on canvas. Photo courtesy of Illustration House, NY

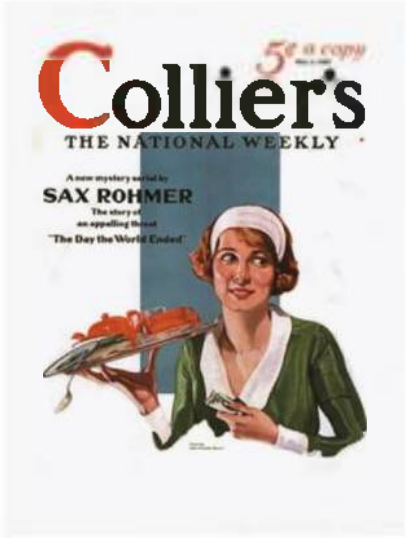
Woman with a Bowl. Oil on canvas, 30" x 25". Photo courtesy of Heritage Auctions, HA.com

The Literary Digest, March 17, 1928

Holland's, May 1929



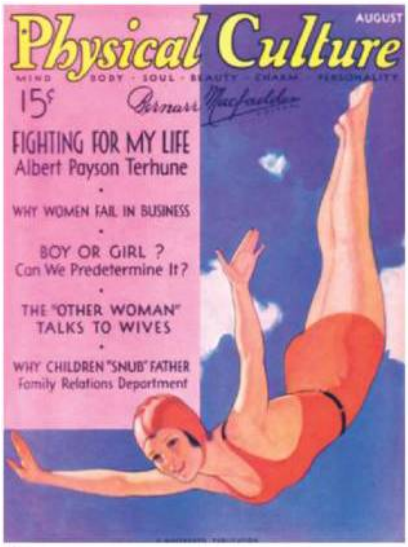
The Country Gentleman, August 1931



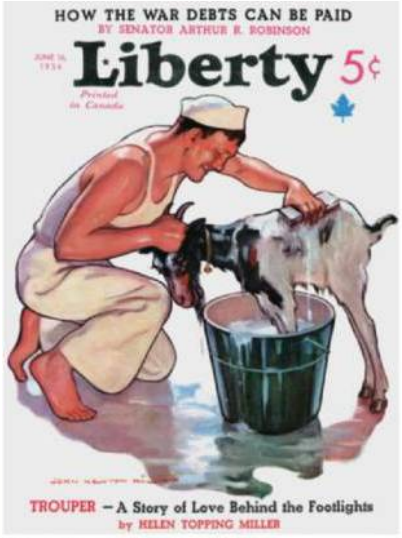
Collier's, May 4, 1929

Ladies' Home Journal, June, 1929

Collier's, April 1, 1933



Physical Culture, August 1933

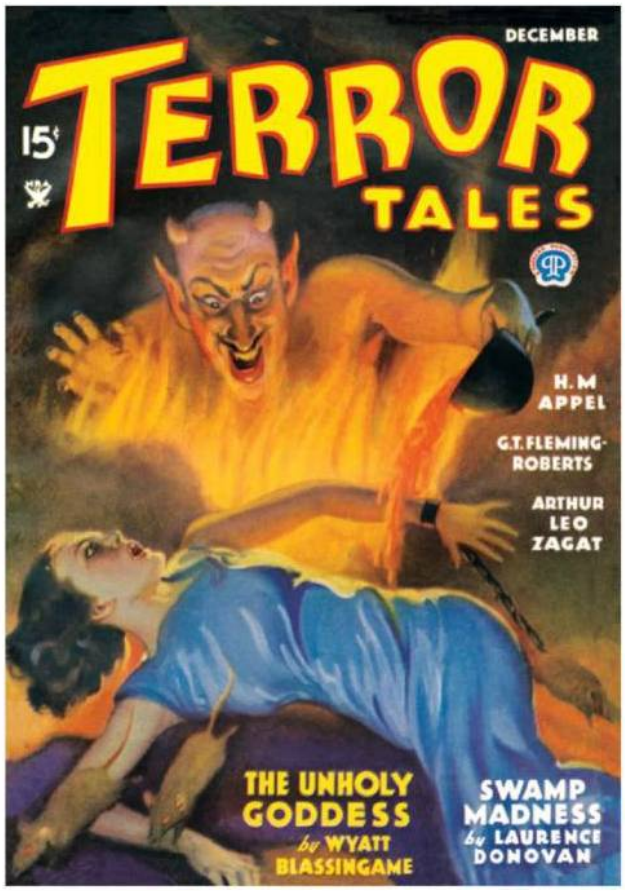

HOW THE WAR DEBTS CAN BE PAID
BY SENATOR ARTHUR R. ROBINSON
Liberty 5¢
TROUPER — A Story of Love Behind the Footlights
by HELEN TOPPING MILLER

Liberty, June 16, 1934

The Saturday Evening Post, December 12, 1936

Physical Culture, August 1936

Terror Tales, October 1934



Terror Tales, December 1934

responsibilities in White Plains and his professional ambitions as an illustrator in New York City.

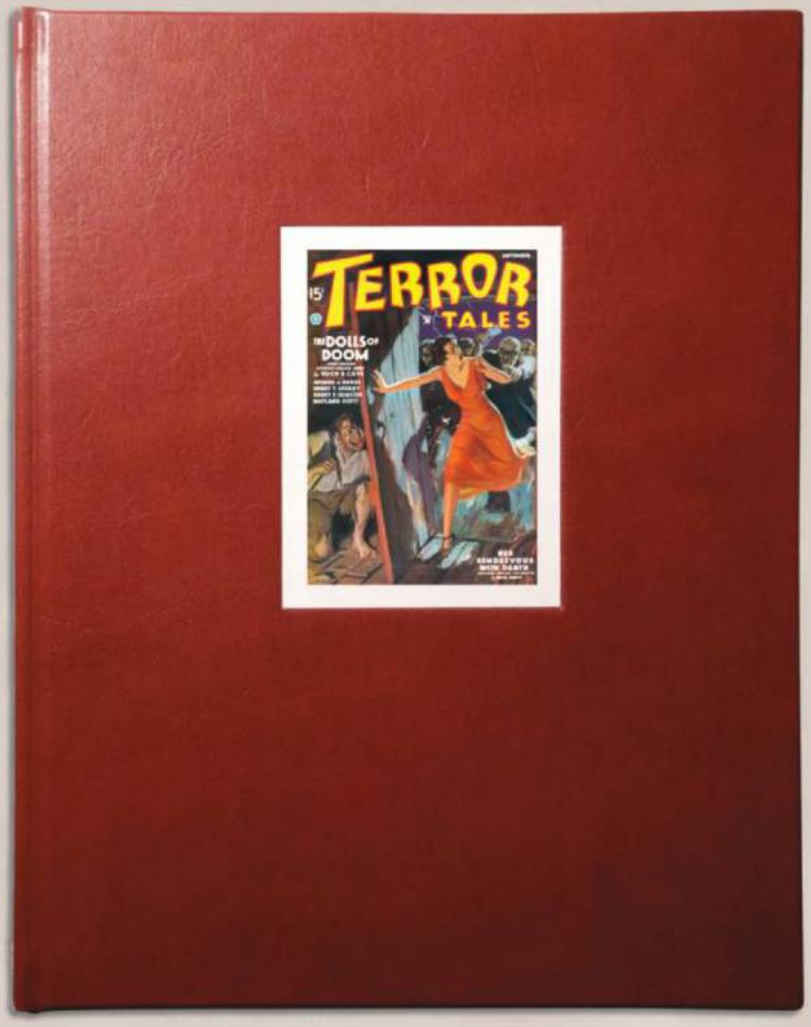
In October 1929, the stock market crashed and the nation entered a period of desperate financial crisis. The Great Depression devastated the national banking system, the economy, manufacturing, as well as the advertising and publishing industries. By 1930, John Newton Howitt was 45. His brother Louis Romer Howitt was 40. They were both unmarried and lived in their childhood home with their mother, who was 72. In September of that year, Newton gave up his studio at 147 West 23rd Street and moved to more affordable space three doors west, at 163 West 23rd Street. His new next-door neighbors included several struggling young artists—John Fleming Gould (1906-1996), Jerome Rozen (1895-1987), and his twin brother George Rozen (1895-1973). John Fleming Gould had grown up with Walter Baumhofer (1904-1987) in Brooklyn, and the two pals had recently attended Pratt Institute. Baumhofer, Gould, Howitt, and Jerome Rozen soon became the four most important artists to an ambitious young publisher of pulp magazines, Harry Steeger (1903-1990).

Harry Steeger had recently visited Paris and enjoyed their traditional flavor of popular entertainment based on hair-raising horror stories. He was inspired to publish a similarly gruesome line of pulp magazines, *Terror Tales*, *Horror Stories*, *Dime Mystery*, and *Dime Detective*. According to the publisher:

"Howitt and I designed cover paintings as though we were preparing something for the Louvre. First there would be several hours of discussion about how the painting would be done, and then the artist would bring it back for the most minute criticisms. I promise you, we covered every square inch of the painting and saw to it that it was done to perfection all the way through. I must say that he was very tolerant of my efforts and criticisms. He never complained about taking covers back for revisions, and he would work on them for many hours. He was indeed a very gifted artist and was obviously one of our best painters. It is not appropriate to think that Howitt led a double life and did these paintings under a veil of secrecy, because I think that anything like that was furthest from our minds. John Newton Howitt had no vivid, violent, sadomasochistic flights of fancy in his makeup anymore than I do. This was all part of the fun. No, Howitt was no psychiatric case. He was just a very talented painter working for a certain market, and we were thoroughly enjoying ourselves producing the stuff."

Slick magazines relied on income from advertising, which quickly evaporated during the Great Depression, while pulp magazines were funded by newsstand sales. The pulps provid-

WANT MORE HOWITT?



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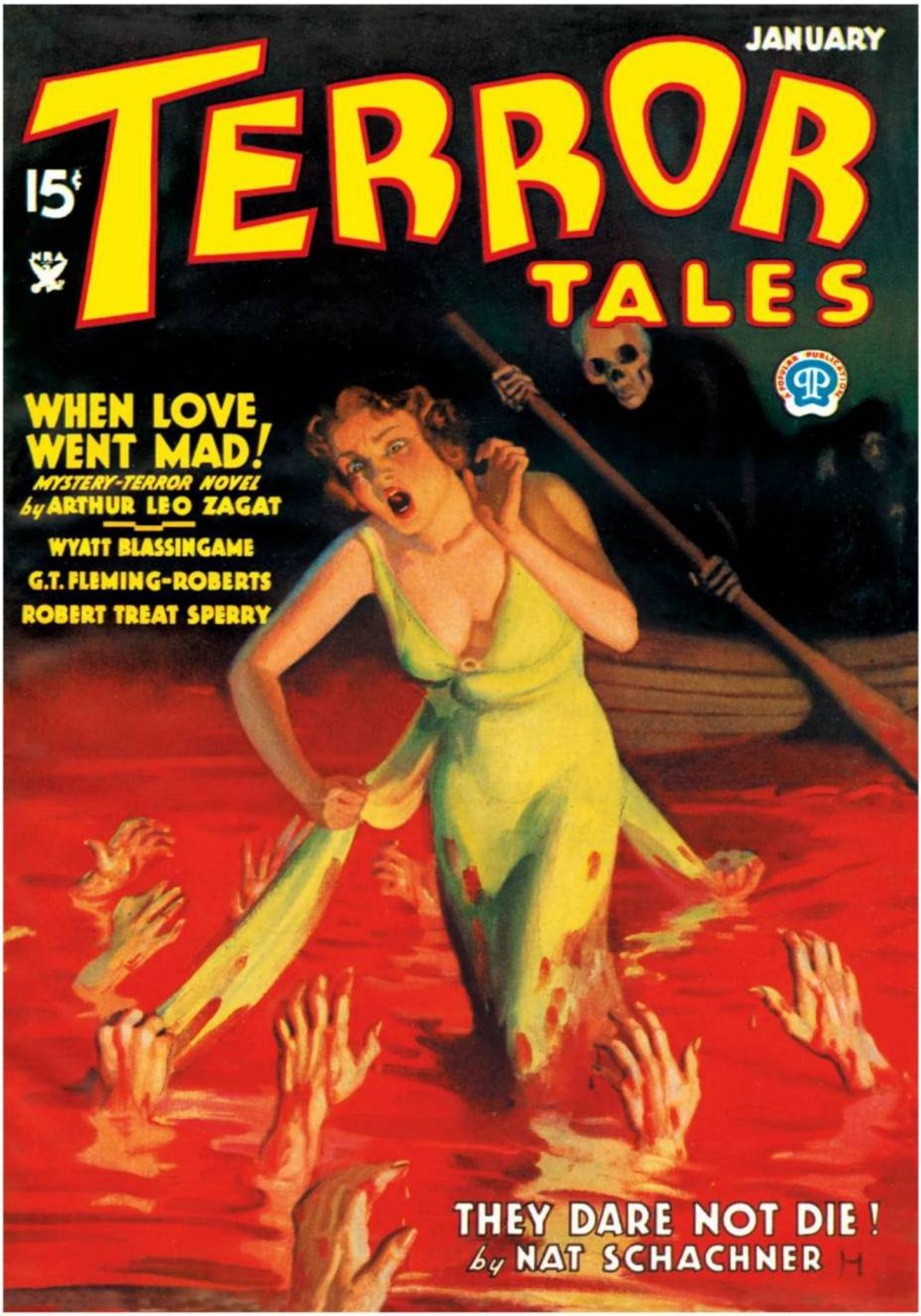
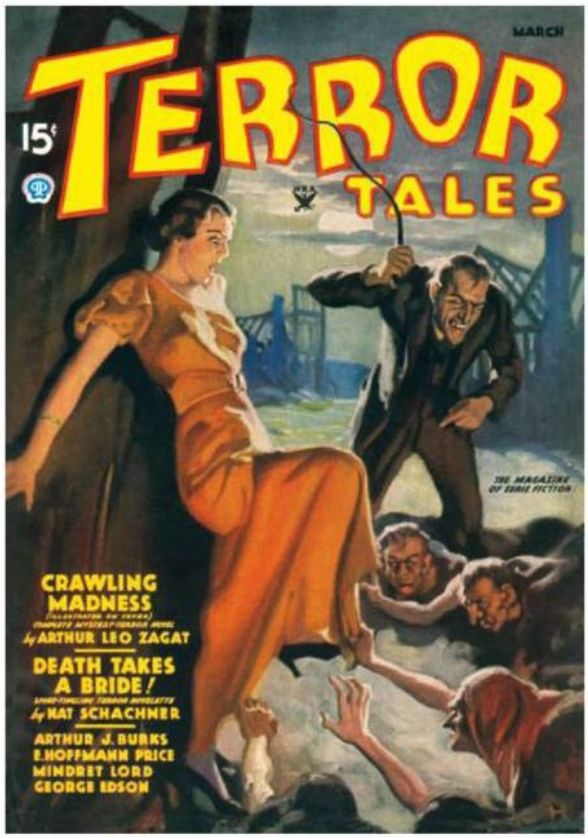
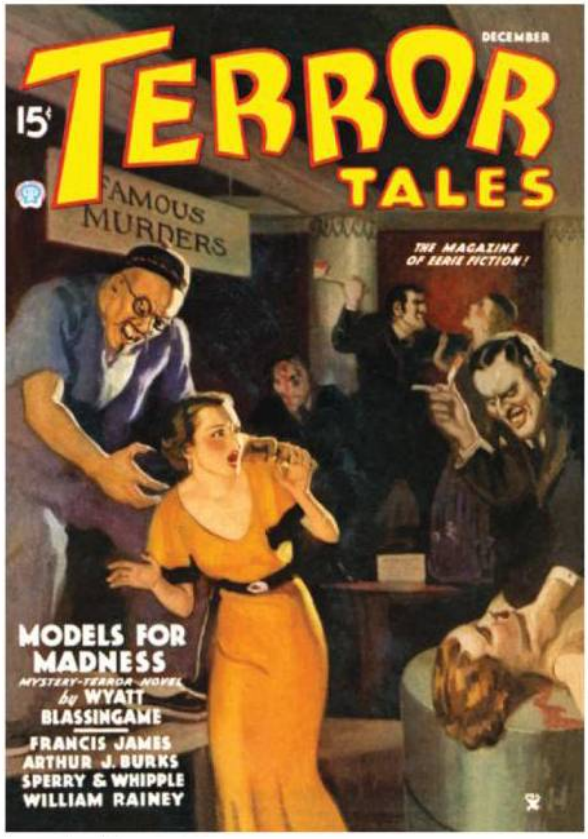


Terror Tales, January 1935



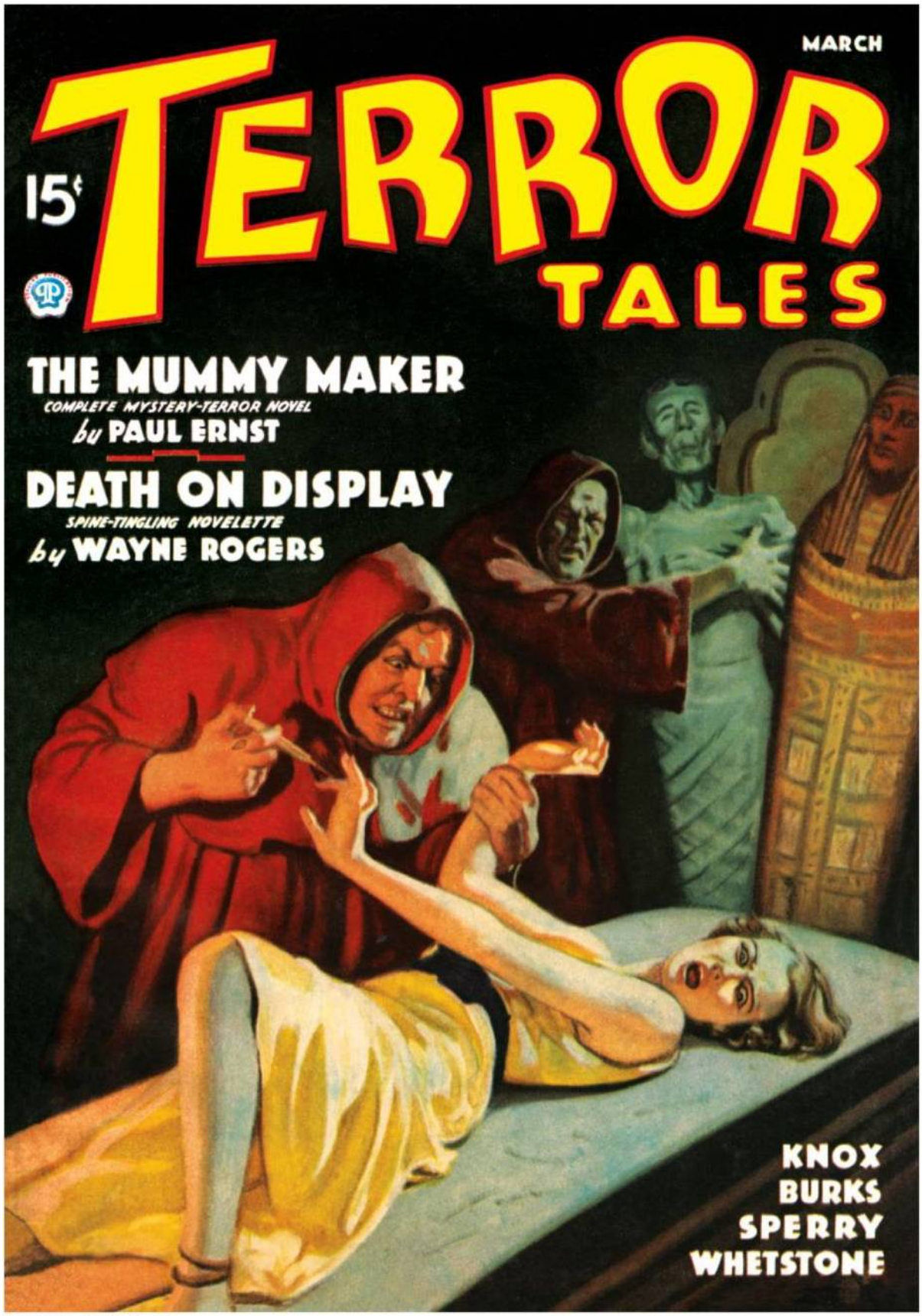
Terror Tales, March 1935

Terror Tales, September 1935

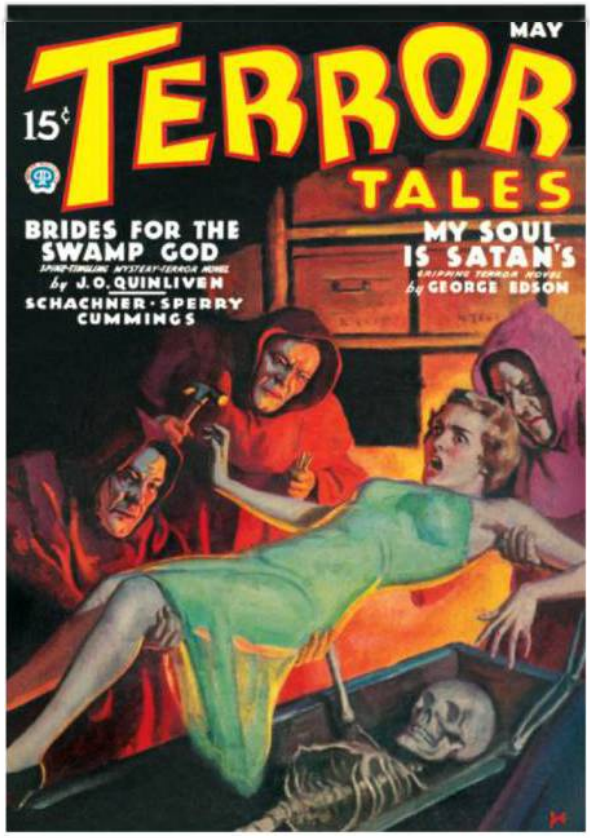


Terror Tales, December 1935

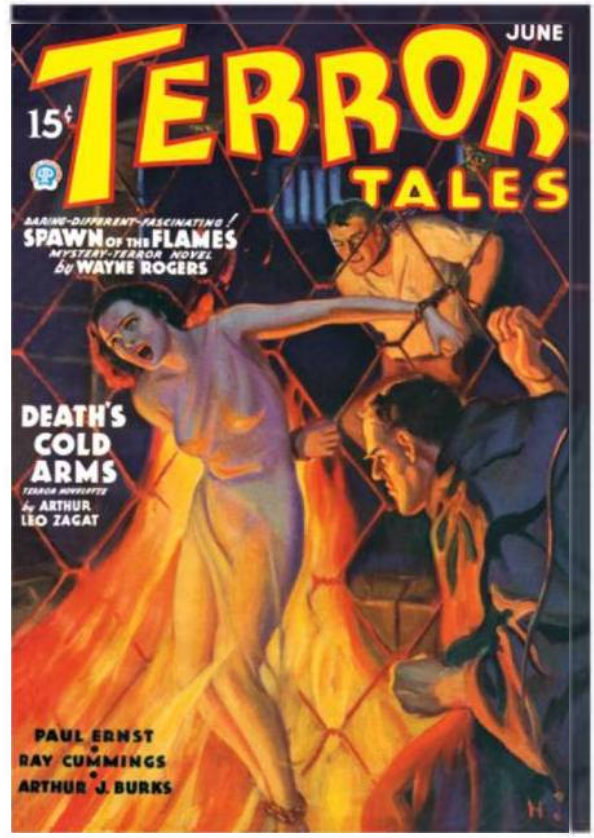
Terror Tales, January 1936



Terror Tales, March 1936



Terror Tales, May 1936

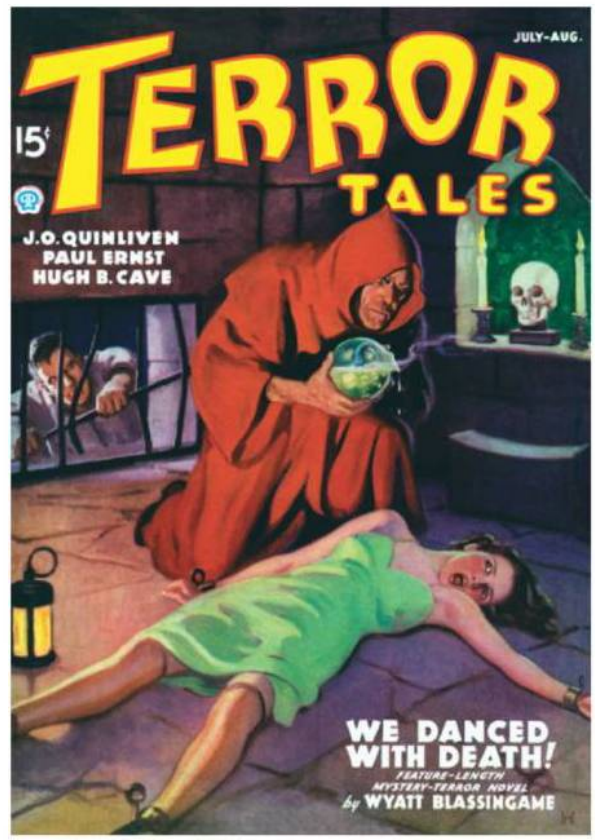


Terror Tales, June 1936

ed cheap thrills to the masses, and that became a rather profitable approach to publishing at a time when 15 million unemployed had plenty of idle time for cheap thrills. John Newton Howitt became a successful pulp magazine cover artist. In the 1930s, his work appeared on the covers of *Adventure*, *Dime Detective*, *Dime Mystery*, *Horror Stories*, *Love Story*, *Operator 5*, *The Spider*, *Terror Tales*, *Top-Notch*, *The Whisperer*, and *Western Story*.

Aside from his energetic painting career, and his daily commute to NYC, Newtons outdoor activity was limited to landscape painting and fishing, both of which he performed in a stationery position that suited his physical handicap. The artist referred to the paralysis of his right leg as "an expensive nuisance" that required constant payments for doctors, nurses, and physical therapy. In the 1930s, the artist met a local nurse, Bertha Anne Wood, who became the artist's closest companion. She once described his attitude towards his condition by saying, "Many courtesies were extended to him because of his handicap. These were appreciated, but he never sought nor expected undue sympathy, preferring to be independent."

On April 3, 1934, John Newton Howitt married Bertha Anne Wood. She was born on August 14, 1885, which was the same year he was born, so the bride and groom were both 49 at the time of their marriage. She was the school nurse at nearby Port Jervis High School, from which she had graduated in 1904. She was an outspoken advocate of women voters, and a dedicated social worker concerned with child welfare, pro-



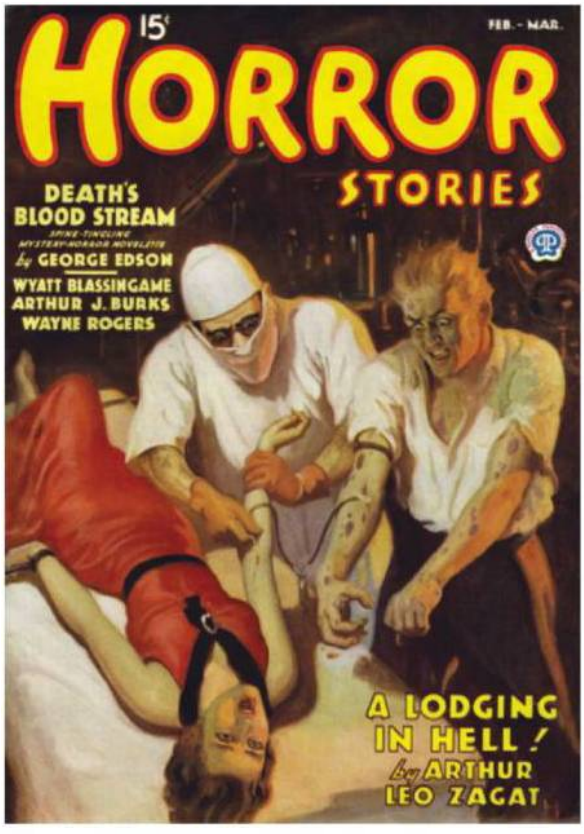
Terror Tales, July-August 1936

Horror Stories, January 1935

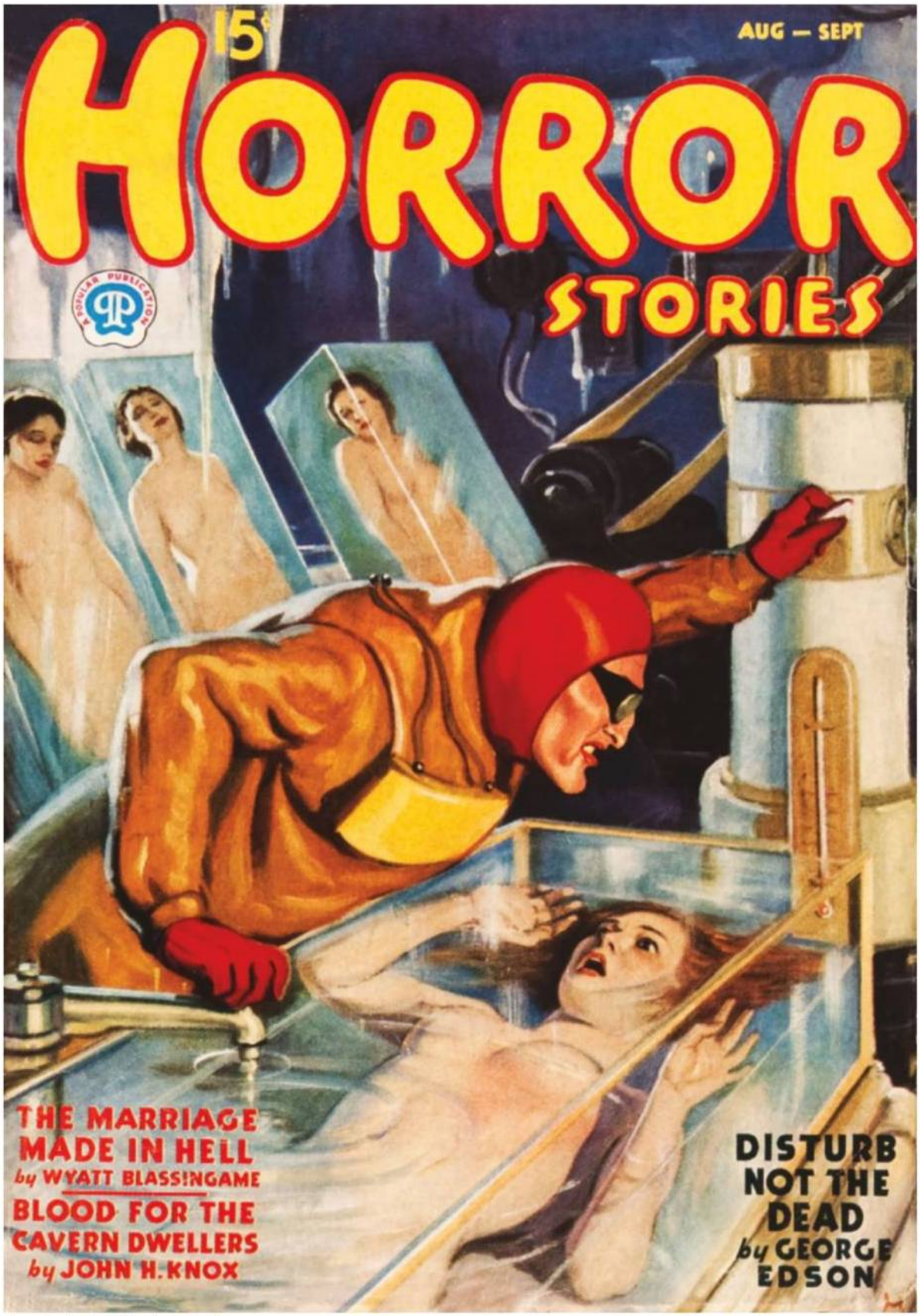
Horror Stories, July 1935

Horror Stories, September 1935

Horror Stories, October 1935



Horror Stories, February-March 1936



Horror Stories, August-September 1937

Operator #5, May 1934

Operator #5, July 1934

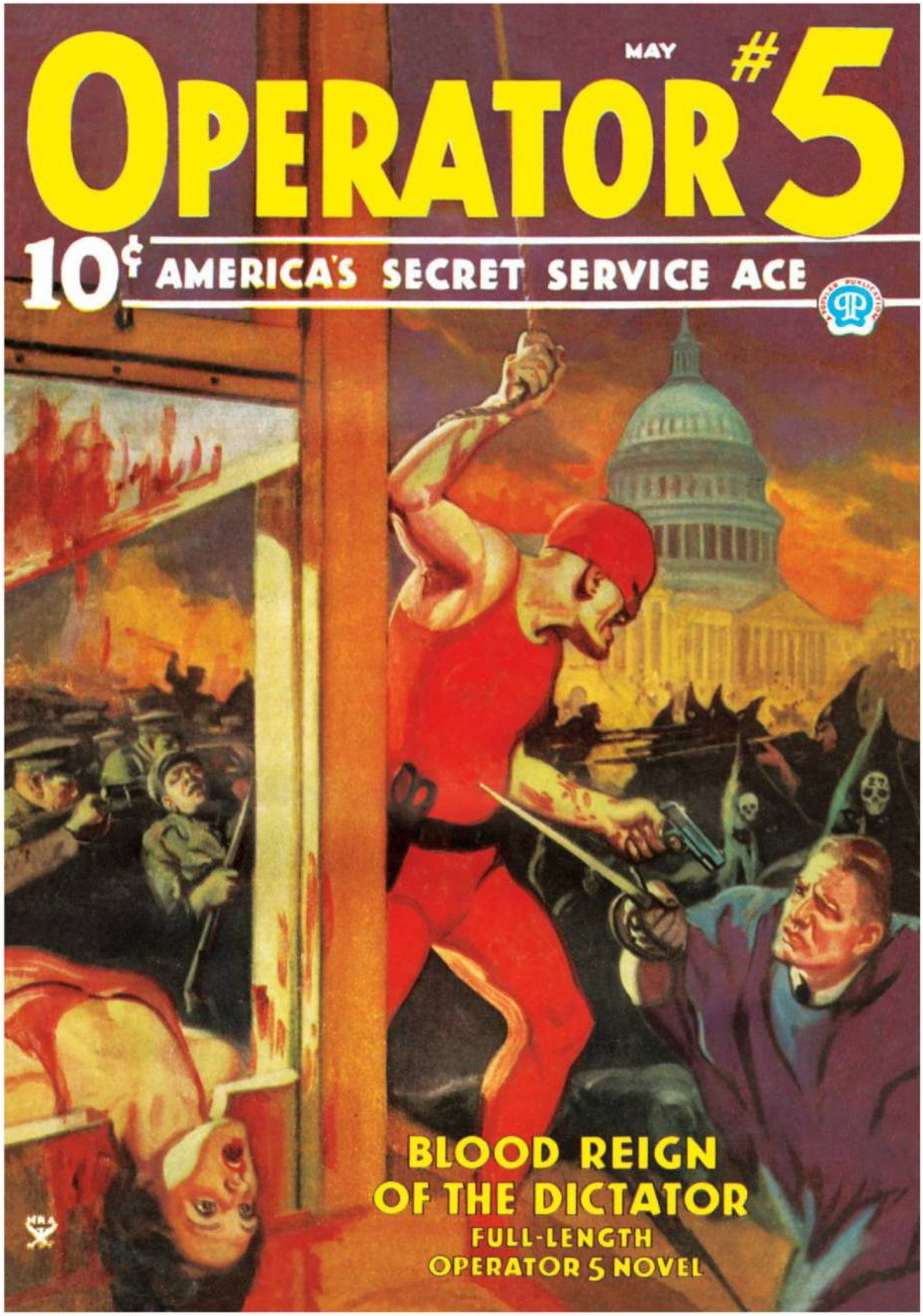
moting programs to foster inclusive and integrated education for students that were physically and mentally challenged. Her father had been the local druggist, but had died six years earlier, so she lived alone with her 80 year old mother in the family home at 34 Orange Street in Port Jervis.

The Howitts and the Woods were both prominent families in the Westchester community, so it is probable that local newspapers would have covered their wedding in detail. Yet it is a curious fact that the bride and groom chose to be married 130 miles away in Radnor, Pennsylvania, a suburb of Philadelphia, from which no mention of their wedding reached their local hometown newspapers.

Their marriage was affected by several unusual circumstances. The bride and groom were both 49 years old; they both lived in their childhood homes; and they were both the main providers for their elderly mothers. Bertha's mother, Fanny Jane Wood, was 78 years old. The bride and groom were both unaccustomed to living with a spouse, and they both had professional reputations in two different aspects of publishing. She was a public speaker and editorial writer on behalf of handicapped children, while he illustrated sensational fiction magazines. After their marriage, Mr. & Mrs. Howitt spent weekends together, but continued to live in their separate family homes.

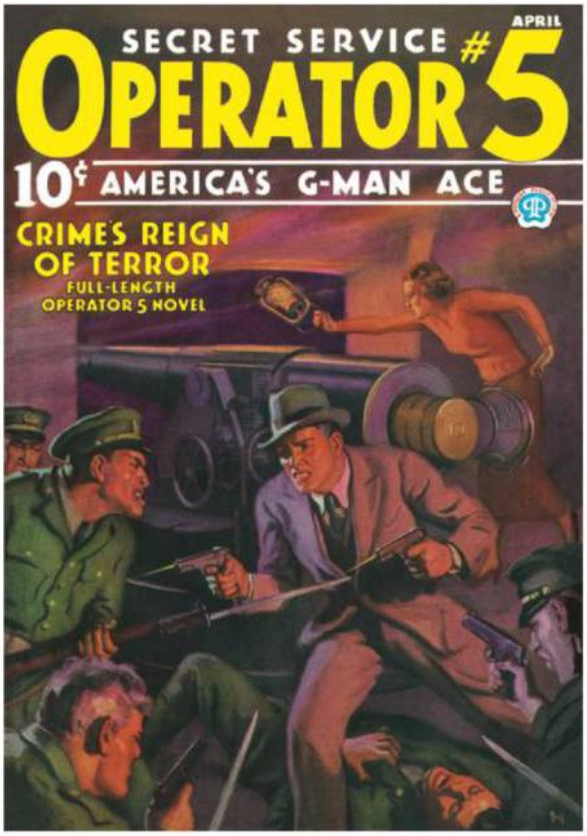
The artist continued to paint covers for Western and romance pulps, which he signed with his customary signature, "JOHN NEWTON HOWITT," but after his marriage he

Operator #5, December 1934



Operator #5, May 1935

Operator #5, March 1935



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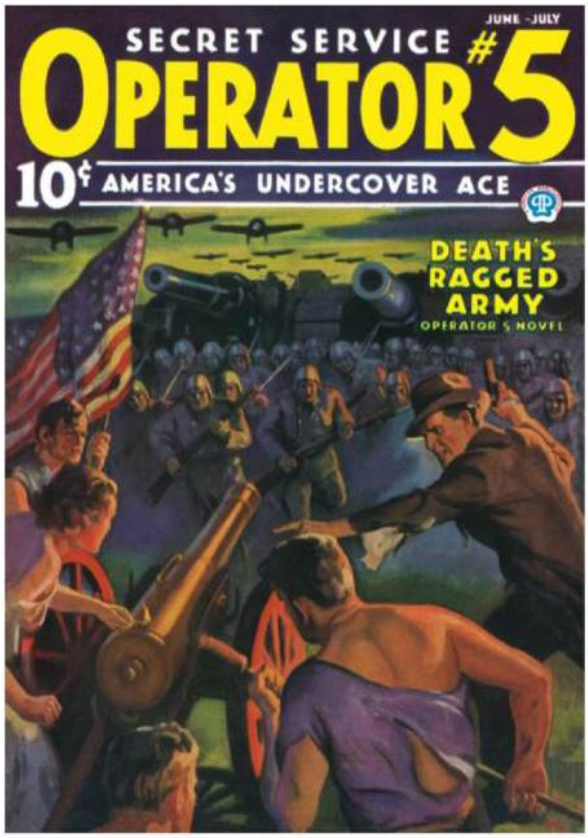
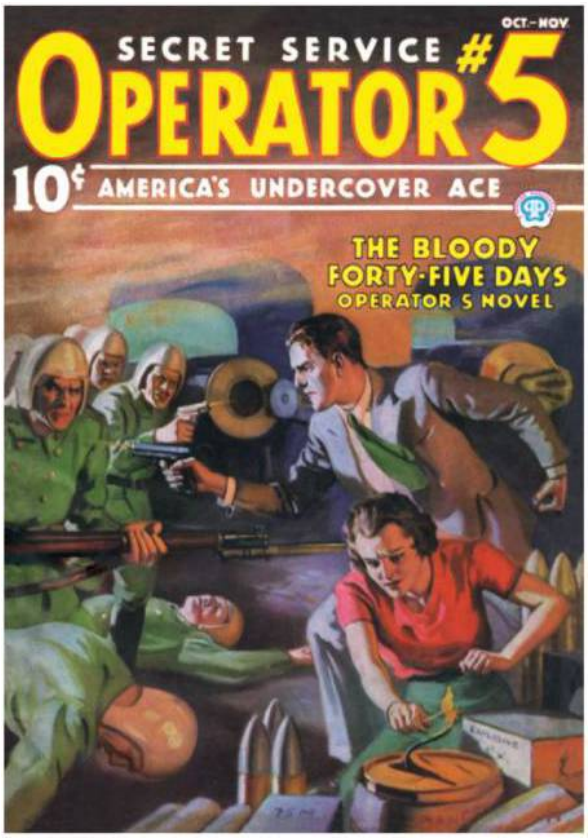
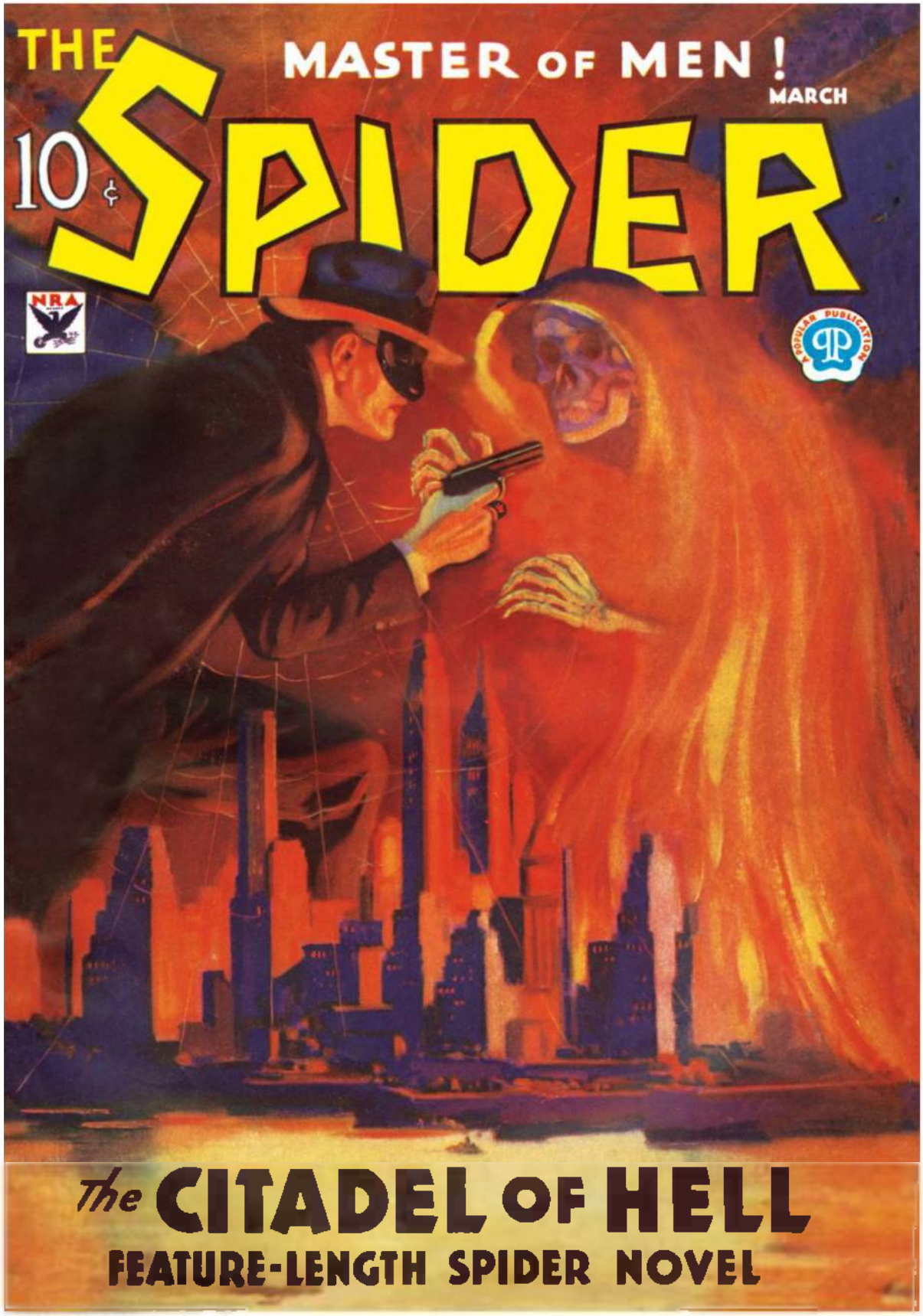


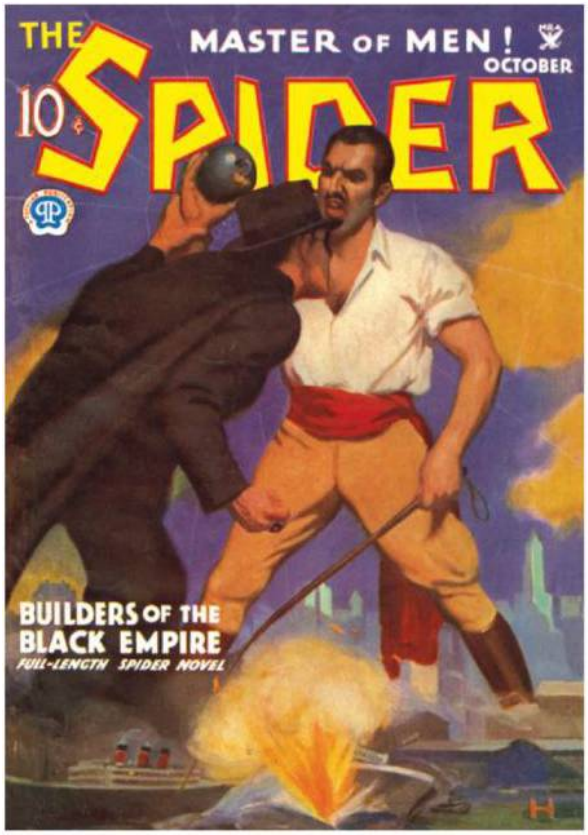
Operator #5, June-July 1936



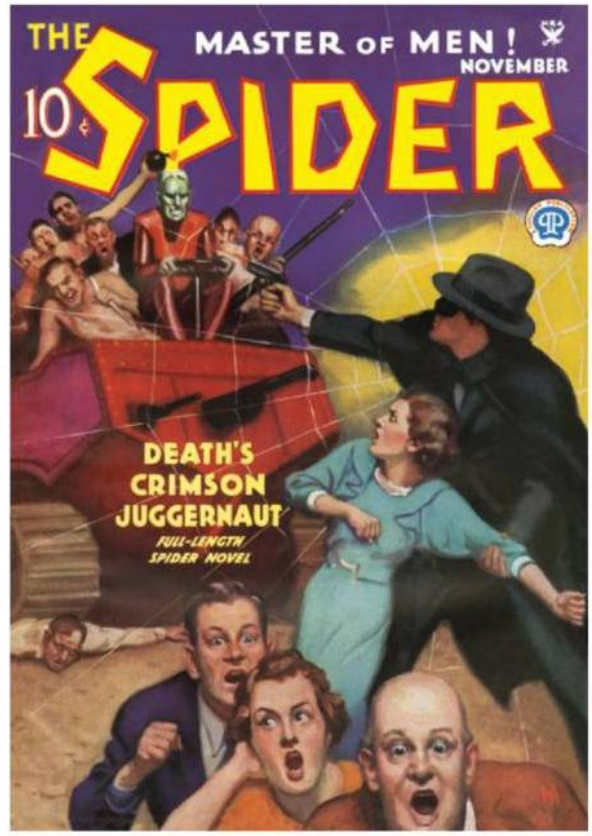
Operator #5, October-November 1936



The Spider, March 1934



The Spider, October 1934



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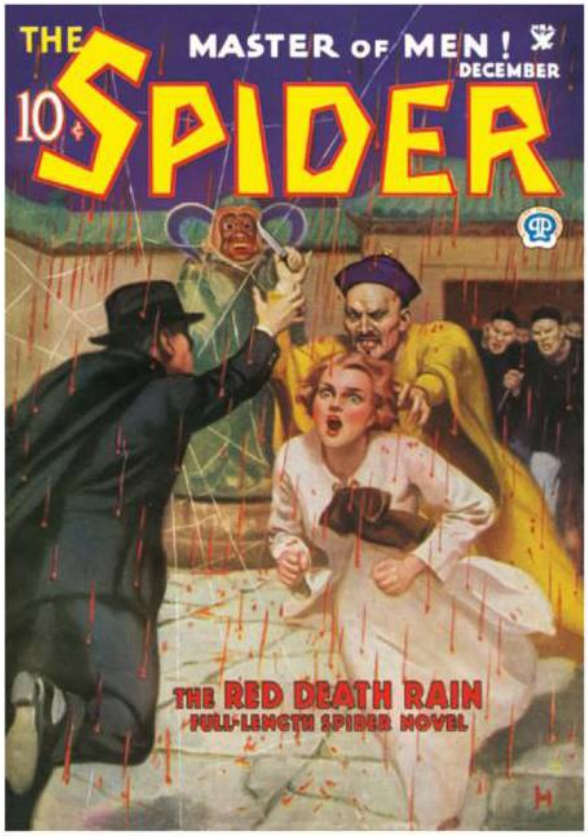

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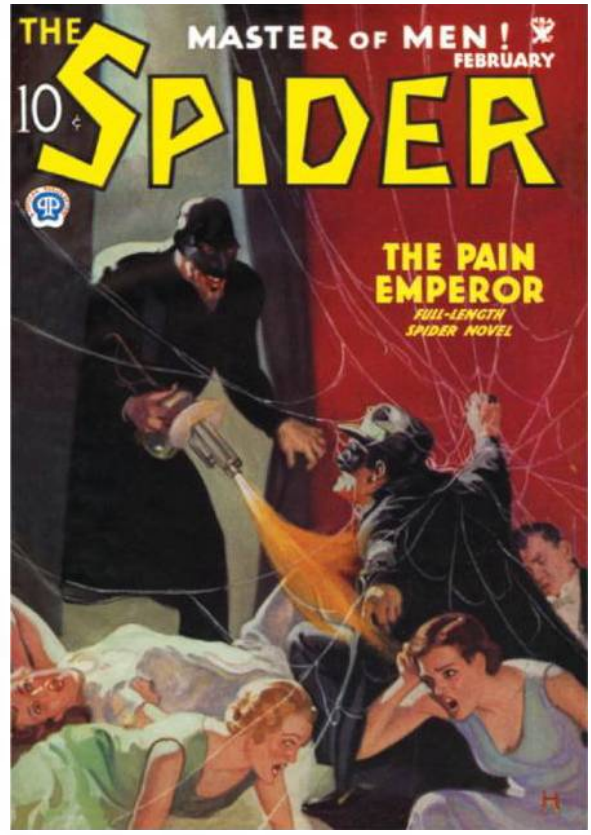

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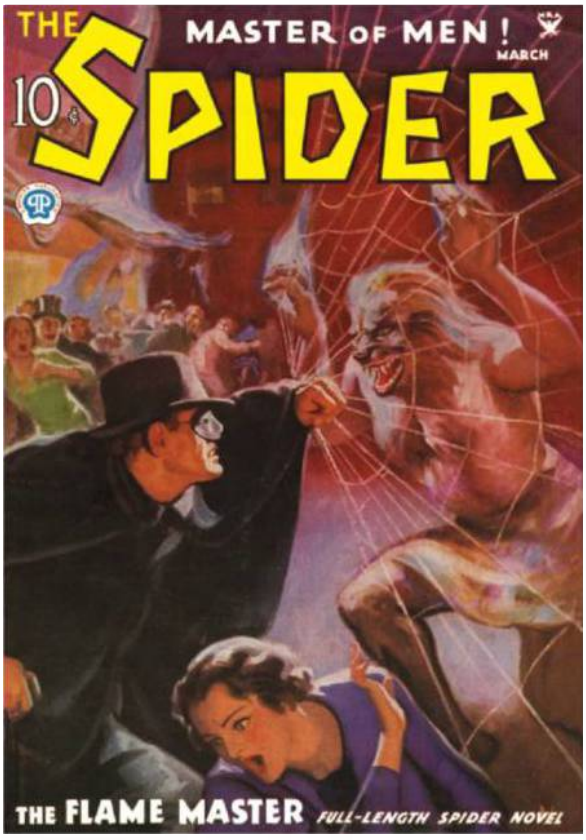
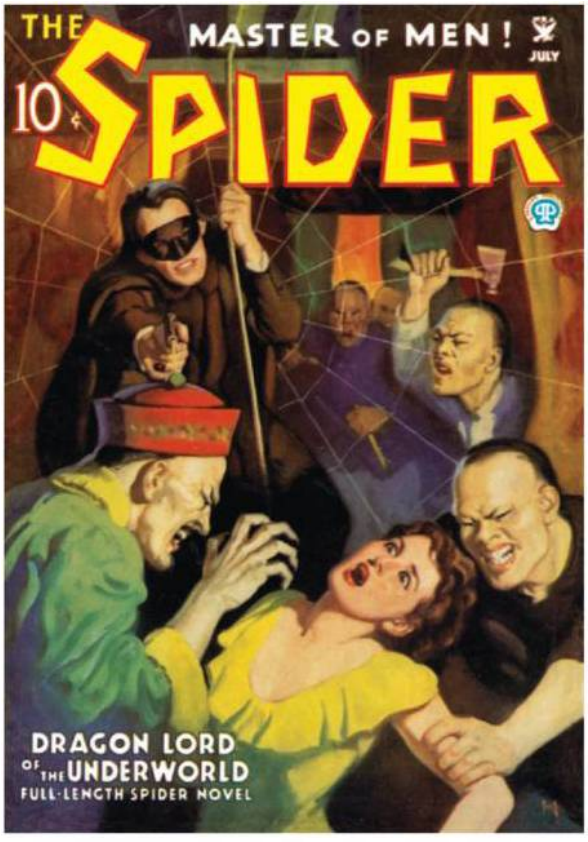


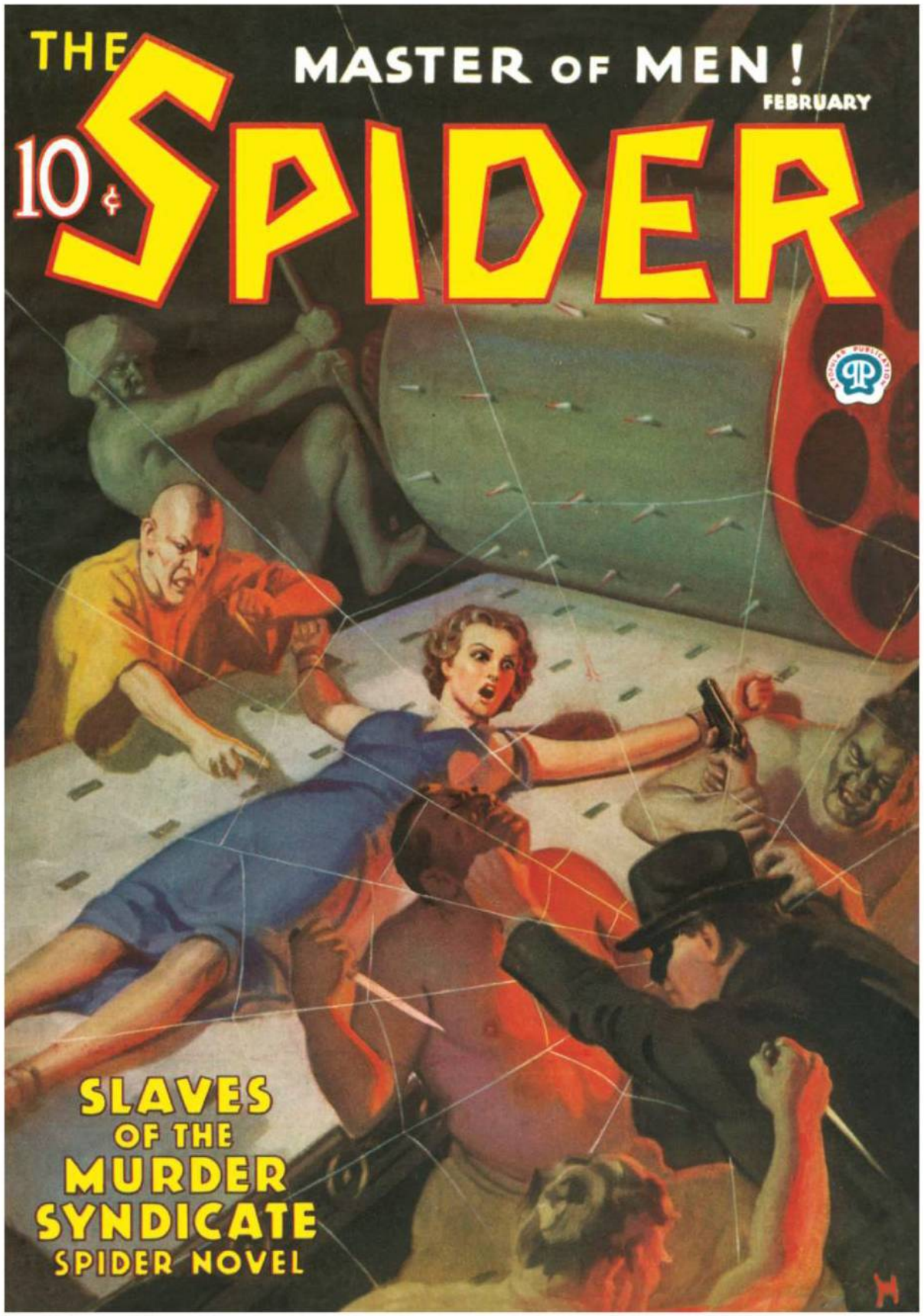
The Spider, March 1935

The Spider, April 1935

The Spider, May 1935



The Spider, July 1935



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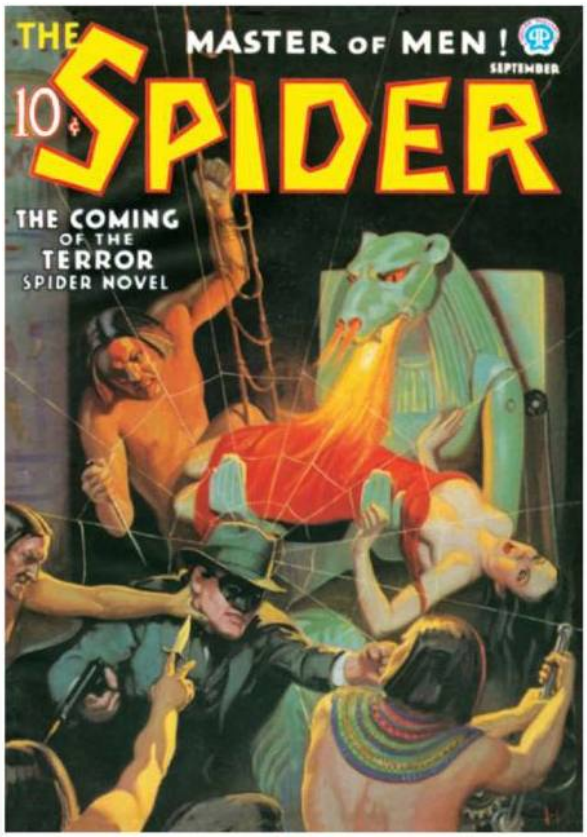
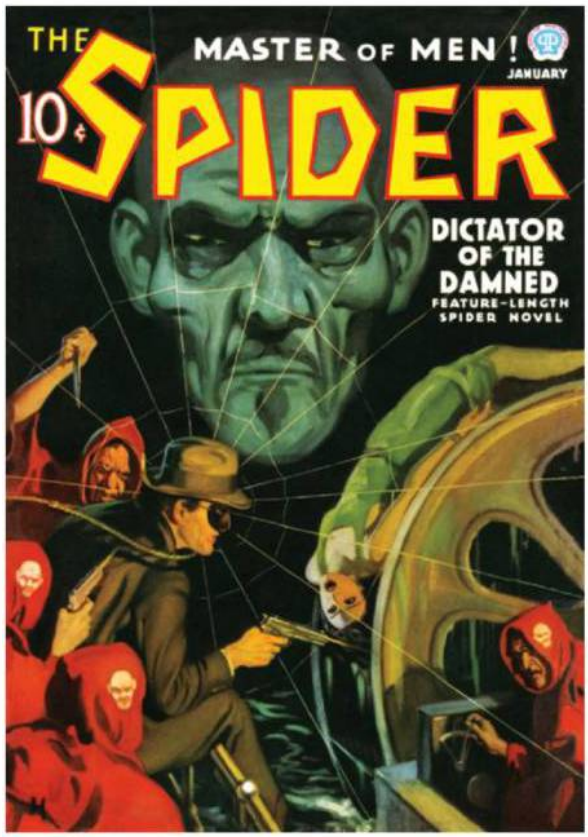
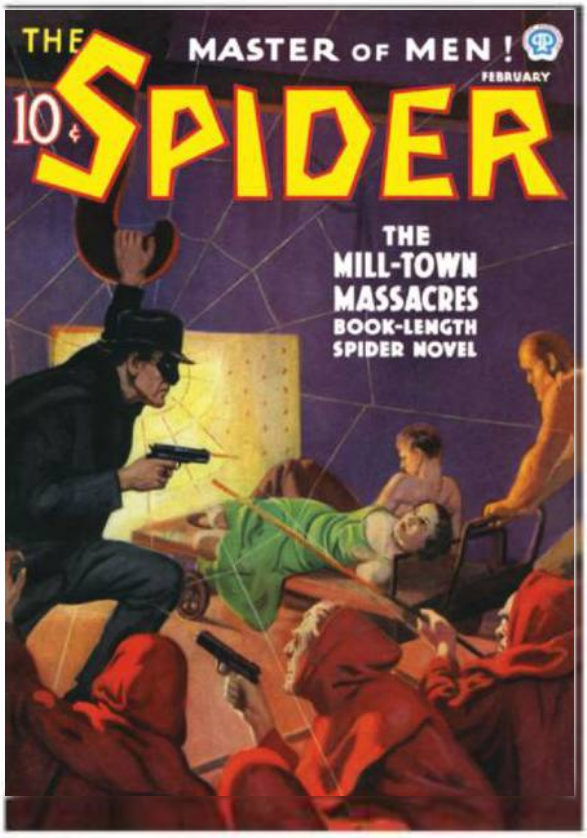


The Spider, September 1936



The Spider, January 1937



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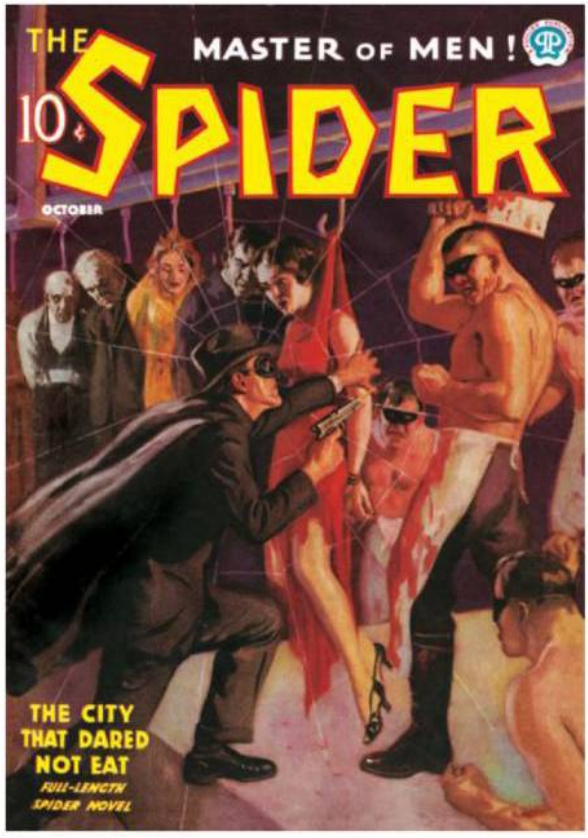
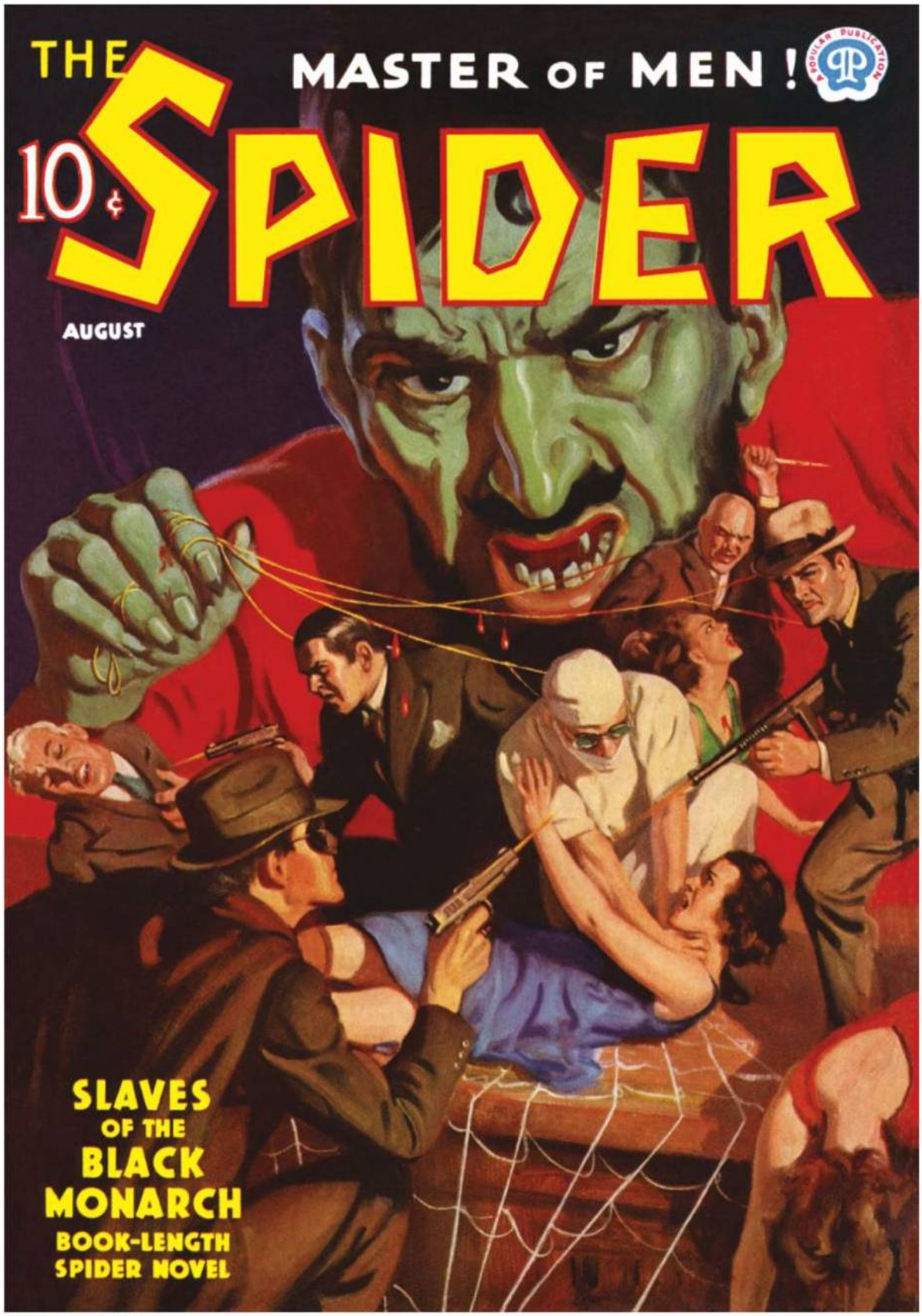


The Spider, October 1937

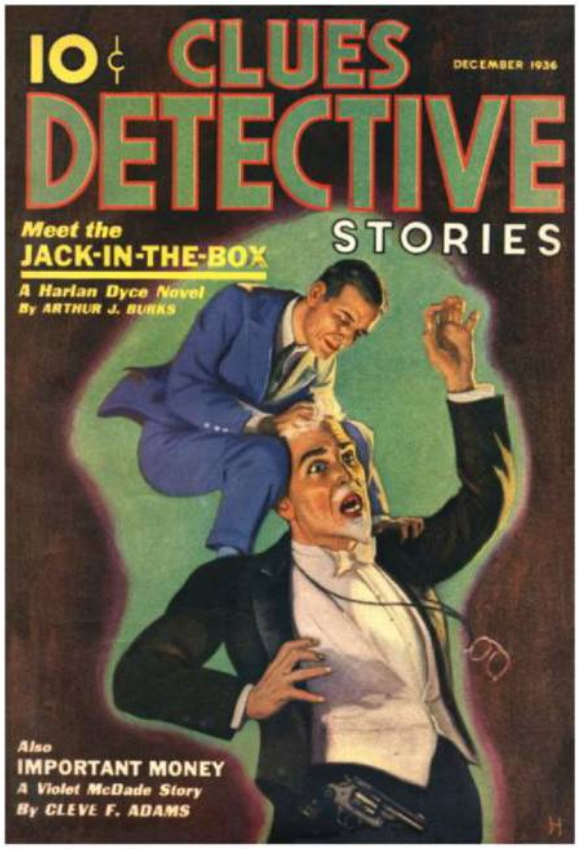


The Spider, August 1937

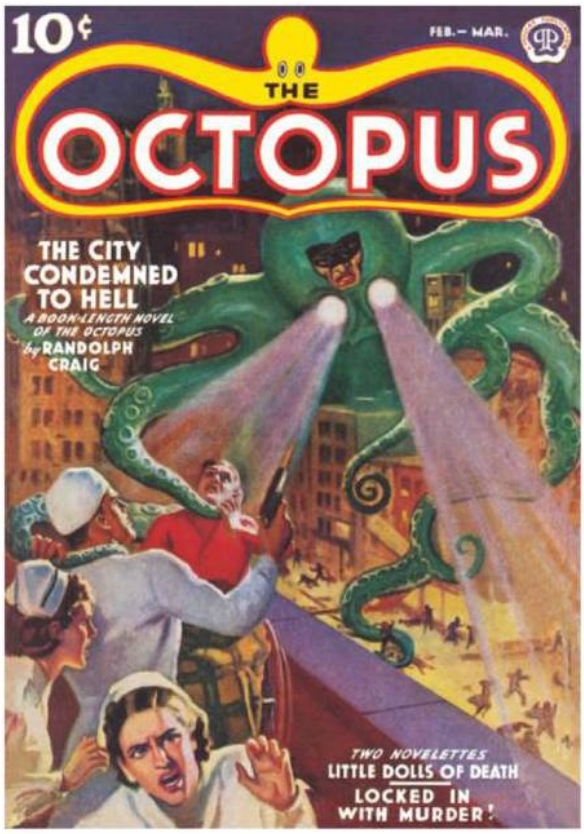
Dime Mystery Magazine, April 1934

Dime Detective Magazine, April 15, 1934

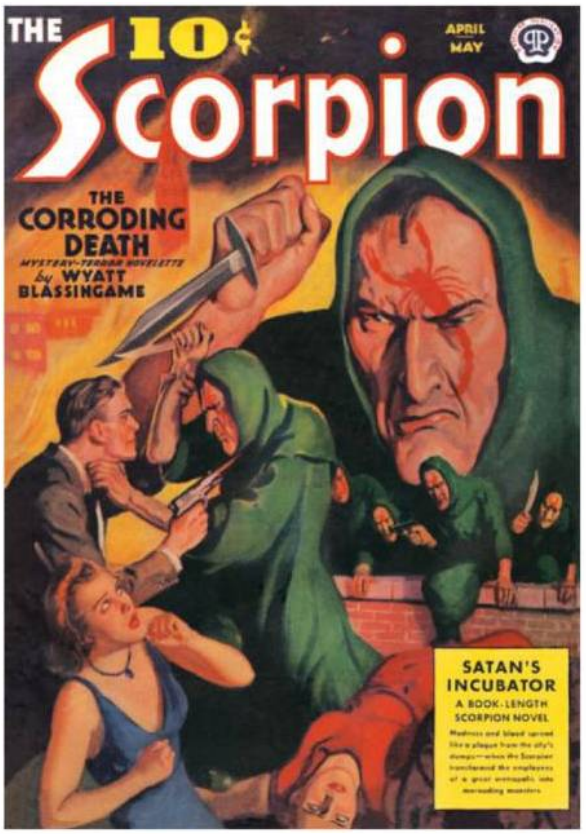
Dime Mystery Magazine, May (1st), 1934



Clues Detective, December 1934



The Octopus, February-March 1939



The Scorpion, April-May 1939

began to sign his most sensational pulp covers with only his initial "H." Most pulp artists that wanted to disown their covers would typically leave the art unsigned, and without printed credit on the contents page. Although Howitt chose to sign this work with an "H," he was often given full credit on the contents page, so this approach offers only the mildest deception. This suggests an ambivalent pride in even his most outrageous pulp covers.

In 1936, Howitt started a legal battle with Street & Smith when he was charged $28.20 city sales tax on $2000 paid for 16 paintings at $125 each. The case grew through appeals court to historic proportions, and embroiled the entire illustration industry. The tax was finally voided when the N.Y. State Supreme Court ruled that the publishing houses should be taxed, and not the individual artists. This refusal to flinch from a lengthy legal battle indicates a man of tenacious pride.

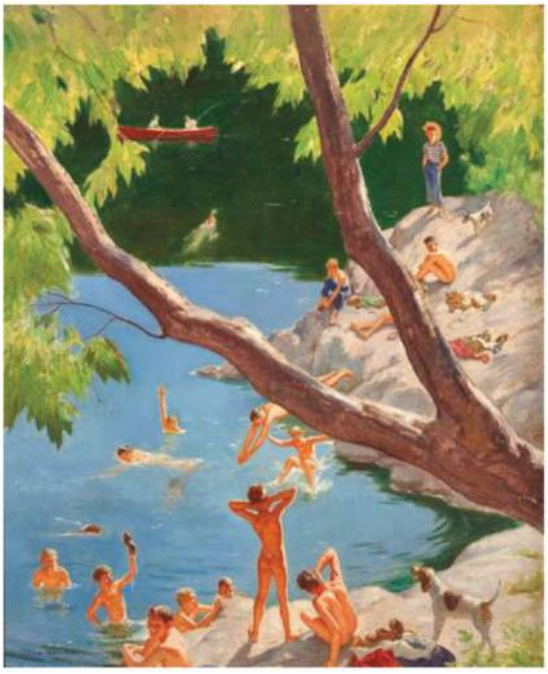
By 1938, the national economy had recovered to the point that Howitt once again received regular freelance assignments from slick magazines, such as *Liberty*, *Collier's*, and the *Saturday Evening Post*.

During WWII he was 57, and unfit for military service. He contributed posters to the Red Cross, the War Manpower Commission, and the National Wartime Nutrition Program.

On March 12, 1942, his mother died in White Plains at the age of 84. He painted his last pulp magazine cover for *Adventure Magazine* in 1945, and his last slick cover for *Liberty* in 1946.

Adventure, April 1945

Original advertising illustration for Kiddie Kit. Oil on canvas, 27.5" x 21.25". Photo courtesy of Heritage Auctions, HA.com



Original cover illustration for *Liberty*, 1942. Oil on panel, 30" x 24" Photo courtesy of Heritage Auctions, HA.com

Howitt painted a remarkable cover for the August 10, 1946 issue of *Liberty* magazine. Based on a triangular composition divided by the natural growth of a foreground tree, the lower area contains a wholesome scene of boyhood skinny-dippers playing in a local pond. The upper right area features a lone boy in a straw hat, aside from the rest and watching from above. He is fully dressed and keeps his hands inside his pockets. He makes no move to strip down and join their fun. This detached observer of boyhood frolics seems to stand on skinny legs in a posture that is less-than-erect. The upper left area of the original painting shows a rowboat with a happy fisherman. This character reflects the artist's love of nature and fishing. The final and uppermost fisherman could represent the artist's mature triumph over a painful childhood frustration. Unfortunately the art director imposed a graphic circle of text on top of this most poignant element of the composition.

In 1948, his mother-in-law Fanny Jane Wood died at the age of 88. After her funeral, John Newton Howitt finally moved into his wife's childhood home in Port Jervis. They were both 63. His wife continued to work as the school nurse at Port Jervis High School for another four years until 1952.

After the war, the publishing industry adapted to changing times as classic illustration grew less fashionable. The artist continued to

Original illustration. Oil on board, 31" x 23.5". Photo courtesy of Heritage Auctions, HA.com

Original calendar illustration. Oil on canvas, 29" x 36". Photo courtesy of Heritage Auctions, HA.com

Original illustration. Oil on canvas, 23.5" x 32.5". Photo courtesy of Heritage Auctions, HA.com

Original calendar illustration. Oil on canvas, 36" x 29". Photo courtesy of Heritage Auctions, HA.com

Original magazine illustration. Oil on board, 26" x 20.5". Photo courtesy of Heritage Auctions, HA.com

paint calendars for the same lithographic companies that had produced his war posters. These new calendars were marketed as cheerful and wholesome home decorations. Other artists commissioned to produce calendars for the same companies included Norman Rockwell (1894-1978), Norman Saunders (1907-1989), Walter Baumhofer, Walter Beach Humphrey (1892-1966), Gil Elvgren (1914-1980), and Hy Hintermeister (1897-1972).

Howitt also painted covers for men's sports adventure magazines such as *National Sportsman*, and *Outdoor Life*. These titles were marketed to veterans who enjoyed rugged outdoor adventures. Other artists who left the pulps to illustrate men's adventure magazines included Rudolph Belarski (1900-1983), J. W. Scott (1907-1987), Rafael DeSoto (1904-1992), George Gross (1909-2003), Walter Baumhofer and Norman Saunders.

Aside from dwindling commercial assignments, John Newton Howitt continued to paint landscapes. He routinely showed his work in local art exhibitions, won awards, and was a leading member of local artist groups. He served as President of the Westchester County Arts and Crafts Guild, as well as the Hudson Valley Art Association. Several artists who had worked for the pulps belonged to these groups, such as Sydney Riesenberg (1885-1971), William Reusswig (1902-1978), H. Winfield Scott (1897-1977), William Luberoff (1910-2002), A. Leslie Ross (1910-1989), Sam Savitt (1917-2000), and John Fleming Gould.

On November 21, 1953, the artist's younger brother Louis Romer Howitt died at the age of 63. He had retired from work as

Original magazine illustration. Oil on canvas, 24.25" x 20.25"
Photo courtesy of Heritage Auctions, HA.com

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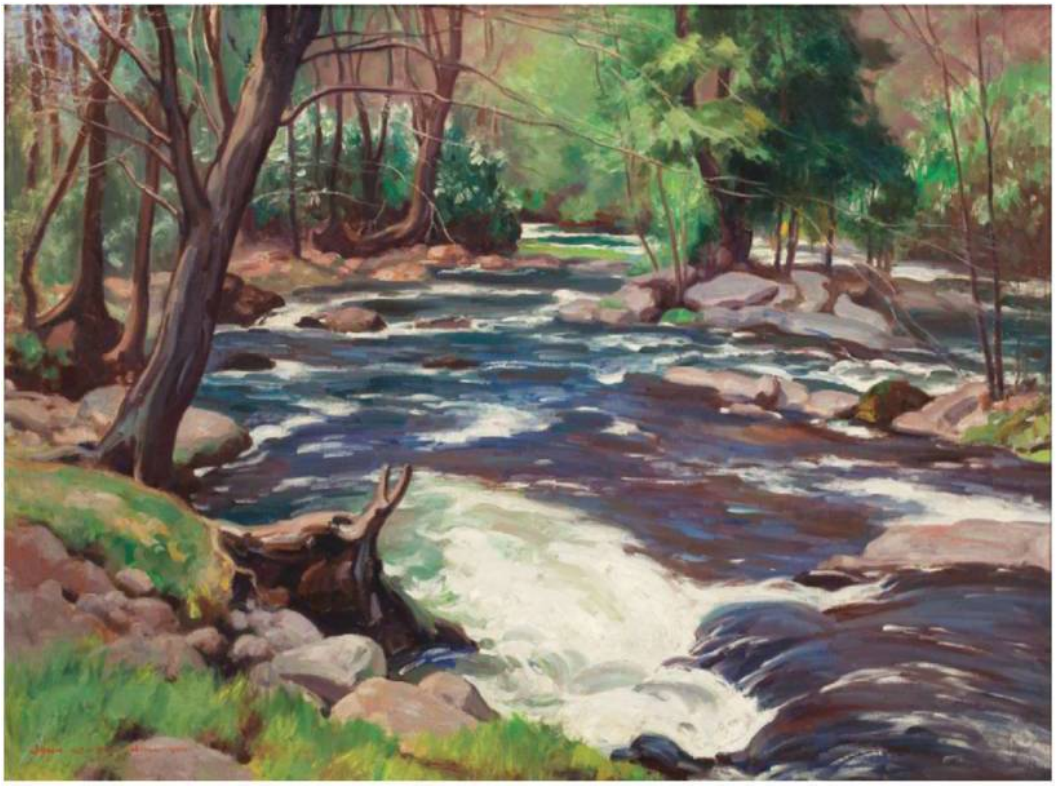
Original illustration. Oil on canvas board, 17" x 14". Photo courtesy of Heritage Auctions, HA.com

Original illustration. Oil on canvas, 32" x 24". Photo courtesy of Heritage Auctions, HA.com

Original illustration. Oil on canvas. Photo courtesy of Illustration House, NY

Original calendar illustration. Oil on canvas, 32" x 27". Photo courtesy of Heritage Auctions, HA.com



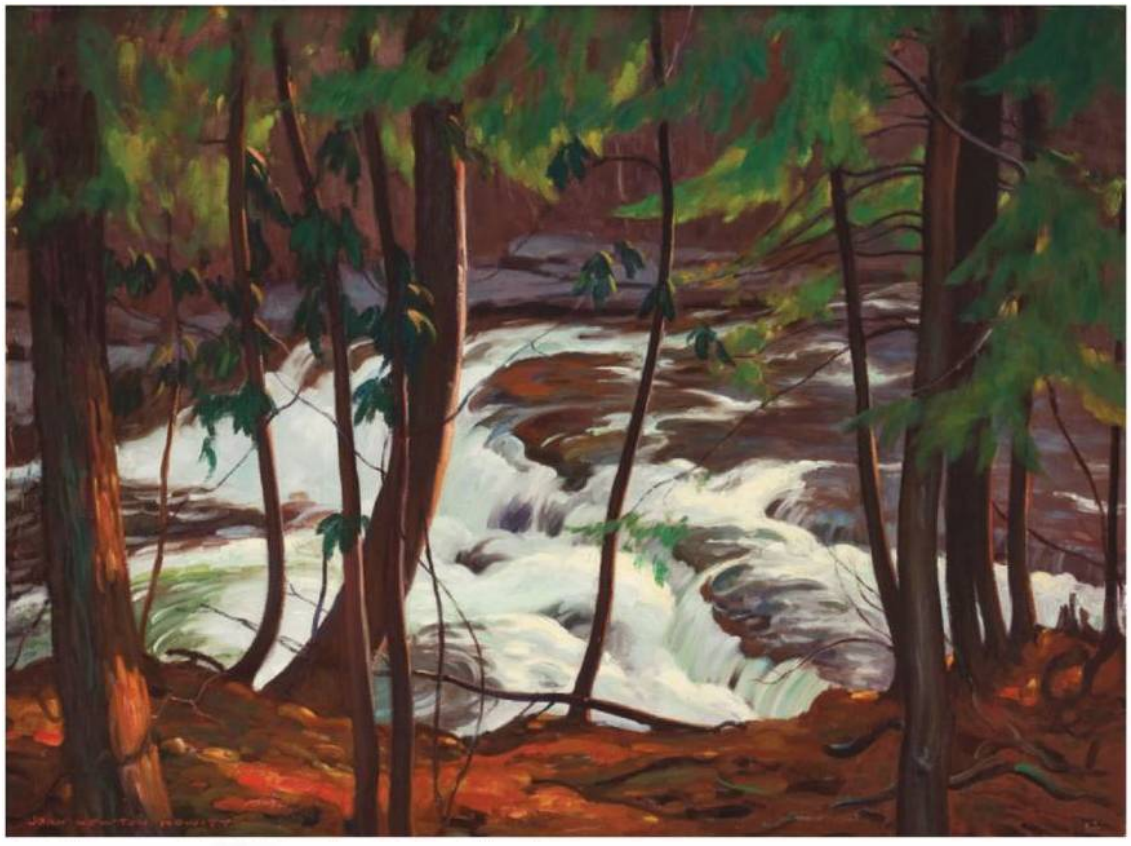
Stream. **Oil on canvas, 30" x 40". Photo courtesy of Heritage Auctions, HA.com**

Hill. **Oil on canvas, 30" x 36". Photo courtesy of Heritage Auctions, HA.com**

Fall. Oil on canvas, 25" x 30". Photo courtesy of Heritage Auctions, HA.com

Cows. Watercolor on paper. Photo courtesy of Heritage Auctions, HA.com

Pawling Hill. Oil on canvas, 12" x 16". Photo courtesy of Heritage Auctions, HA.com



Rapids. Oil on canvas, 40" x 30". Photo courtesy of Heritage Auctions, HA.com

an architect, continued to live at home, and had never married. Newton buried his brother beside his parents at the cemetery in White Plains. He arranged to have his parents' separate markers replaced by a unique single gravestone that listed all three of his family members. He then sold the house and spent the rest of his life in his wife's hometown, Port Jervis, NY.

According to the artist:

> "Too much emphasis is put on art fashions of the moment and there is not enough recognition of good painting. We who are not 'modernists' have found that we get no recognition today in art circles unless our work is clothed in the style that is considered fashionable. It does not matter how well or how forcibly we express it; we get no attention from critics or museums or even the large exhibitions. Museum collections of American paintings will never be important as long as they only follow the latest fad in art. Painting should have a more solid basis than fashion. As long as it is not possible for an artist to paint for mass production and do good work, many painters today are quite willing to adapt their prices to the buyer's pocketbook. We artists are ready to meet the private buyer half-way. We believe that no painting stacked against the wall is fulfilling its function. We must sell to continue painting and unless we can continue, art will die, because painting is not a part-time job."

Self Portrait. Oil on canvas

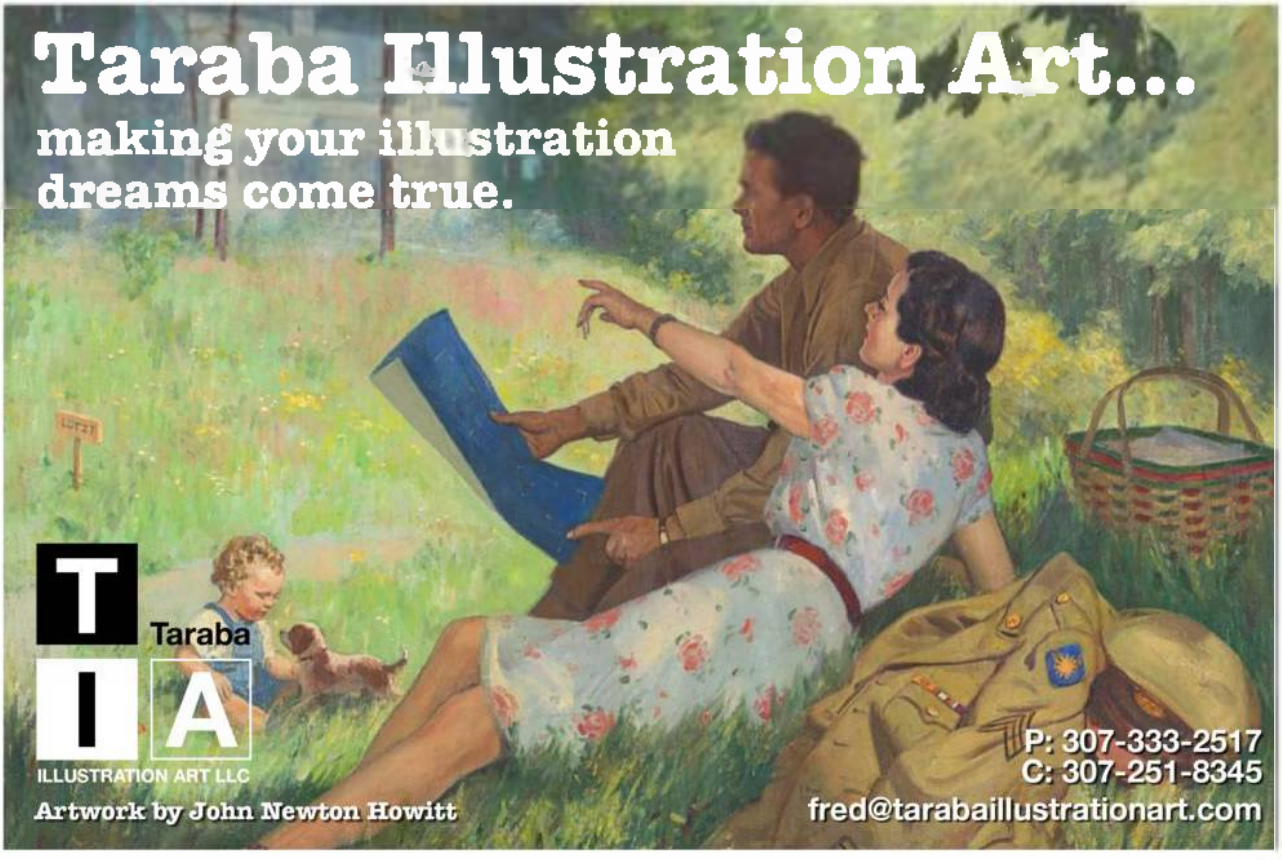
Over his many happy years of painting landscapes in the idyllic presence of nature's majesty, the artist delighted in the trance-like thrill of reflective concentration. This magic spell was only occasionally broken by a passing stranger's unsolicited comments, such as one exchange the artist fondly recalled: "Paintin' a pitcher, Mister?" he was asked. "Tying to," was his reply. "Ever sell one of 'em?" "Hope to." "How much fer that one? I know the lady that owns that pasture, and she might buy it!" "Oh, about $200." The stranger yelled out, "What!? $200!! Why the whole damned pasture ain't worth that much!"

John Newton Howitt died at age 72 on January 25, 1958.

— by David Saunders, 2015

David Saunders is an artist and art historian living in New York.

Special thanks to Heritage Auctions, HA.com; Illustration House, NY; and Girasol Collectables, Canada, for images used to illustrate this article.



Original cover illustration for the *Saturday Evening Post*, September 22, 1951. Gouache on board, 30" x 24". Photo courtesy of Illustration House, NY

Stevan Dohanos, 1957

Stevan Dohanos

by Daniel Zimmer

Stevan Dohanos considered himself to be the spiritual child of the "Ashcan School" of painting. He was only nine months old in February 1908 when Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan (also known as "The Eight") caught the attention of the American art world with one astoundingly successful exhibition in New York's Macbeth Galleries. Their exhibition turned the tide against the established "pretty" paintings of the day, and ushered in a new focus on realism and scenes of daily life.

During his own career, Dohanos became famous for his honest depictions of the commonplace. He loved to paint ordinary objects, and was in love with the detritus of everyday life: trash cans, railroad ties, telephone poles, worn out street signs, and fire plugs—especially fire plugs—which he lovingly rendered with texture and personality. As he said:

> "As an artist I have always gloried in finding beauty in the ordinary things of life. No doubt much of this response is rooted in my early experiences. The area I grew up in made a lasting impression on me. A steel mill town in Western Ohio is not noted for aesthetic elegance. On reflection I realize my family and neighbors were not conscious of style, fashion, or beauty as such. Eventually it came to me, and I knew I wanted to express in a lasting visual form the simple beauty of the ordinary things that mean so much to me."

Stevan Dohanos became best known for the detailed and realistic human interest pictures he created for the *Saturday Evening Post* during the 1940s and '50s. His first cover appeared in December of 1943, and was followed by 124 more during the next 15 years. He joined the ranks of such illustrators as John Clymer, George Hughes, John Falter, and a handful of others as one of the most prolific contributors to the *Post*.

Stevan Dohanos was born in 1907, in the Ohio mill town of Lorain, the third child in an eventual family of nine. His father, Andras, worked long hours each day in the steel mill. His mother Elizabeth worked equally hard, caring for her children and keeping house in the small wooden shack that they rented. Andras and Elizabeth Dohanyos were immigrants who came separately from the Hungarian village of Bacska when they were in their mid-teens. They fell in love and married in America in 1903.

Like many immigrants, the Hungarians in Lorain carved out a little area of native culture where they maintained the traditions and language of their homeland. Stevan and his siblings worked hard to break free of the old ways and assimilate into their new country. When their parents spoke to them in Hungarian, they answered in English. They wanted to be Americans. The exquisite detail with which Dohanos portrayed American folk traditions may be attributed to the fact that they were not something he took for granted, but were the object of studious admiration.

Original cover illustration for the *Saturday Evening Post*, September 23, 1944. Gouache on board, 30" x 24". Photo courtesy of Illustration House, NY

Stevan went to work as a paperboy before he was 11, in the long held American tradition. Later he got a job in a grocery store after school, and in the summer he worked as a harvester. Of legal age and free to leave school at 16, he quit without waiting to finish out the term. He found a full-time job driving a delivery truck, so he could help to contribute to the family budget.

Until he was 17, Stevan's life consisted of little beyond work and play. His social life was centered around the Hungarian Church. A Hungarian theater producer and director came to Lorain to direct a play for the Hungarian Church, and revealed a new world to the young Dohanos. For the next few years, Stevan lived for the hours he spent with this sensitive Hungarian, who first gave him a part in a play, then chose him as a friend with whom to talk about the mysteries of the theater, music, literature, and art.

Within a year or two, Dohanos landed a white collar job as office boy in the steel mill. During his idle times, he amused himself by drawing copies in colored crayon of the illustrated calendars that hung in the office. His copies became so facile that some of the stenographers offered to buy them for 50 cents apiece. The artist was soon doing a brisk business, and raised his prices to a dollar for a calendar and $1.50 for a copy of a Norman Rockwell *Post* cover. One of these covers, of a tramp roasting a hot dog over a fire built in a tin can, became a bestseller at $3.00.

Dohanos took a correspondence course in art and learned the rudiments of technique. Then he heard about night classes at the Cleveland Art School, and began attending once a week. In his first term he won a scholarship which allowed him to take second and third year courses. He also began going one night a week to the John Huntington Polytechnic School. Cleveland was 30 miles from Lorain. The boy who dropped out of high school mid-term drove the family car 120 miles a week after work to get the kind of education he desired.

Dohanos followed this schedule for two years, until his teacher found him an opportunity to apprentice in lettering at the Green Studio of Commercial Art. Stevan's family had thought he was foolish to commute to art school in Cleveland, but when he proposed to give up a $35 a week job in the mill to take $22 in an art studio they thought he was crazy. Despite their protests, he went to Cleveland.

Once at the Cleveland Art School, Dohanos was introduced to the Ashcan School technique. His mentor was one of the art instructors, John Gee, who recognized his talent. As Dohanos recalled, "He singled me out and made me feel special."

In the summer of 1928, the 21 year-old Dohanos went on a bicycle tour of Europe with his friend and teacher, Gee. They visited the museums and admired the classic pictures, but failed to grasp the significance of modern French art.

> "I could kick myself when I think of what I missed," Dohanos says. "I was really a bewildered kid, too straight-laced to accept the Bohemian flavor of Europe. I missed all the fun of tasting famous wines because I prudishly would not drink.

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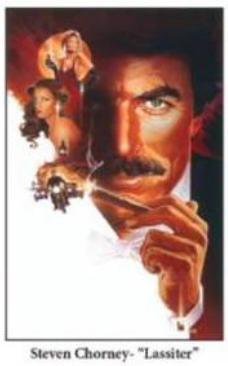

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End of Day, 1940s. Woodcut engraving, 15" x 21.75"

"Worst of all, I went through Paris without being aware of modern art. I felt a sort of revulsion for the poseurs sprawling in front of the Dome, with their filthy blue blouses, black pants and long red beards, like extras made up for a film. Oh, I was smug!

"Now I admire the modern painters, and longingly look at their fresh colors and broken line. Often I would like to escape from the strict discipline, which is partly self-imposed and partly necessitated by the demands of commercial art."

Dohanos went to visit his parents' village of Bacska, and walked alone along the muddy streets, wondering at the thatched-roof cottages with storks nesting in their chimneys. The villagers gawked at this tourist in a beret who wandered the streets of their town.

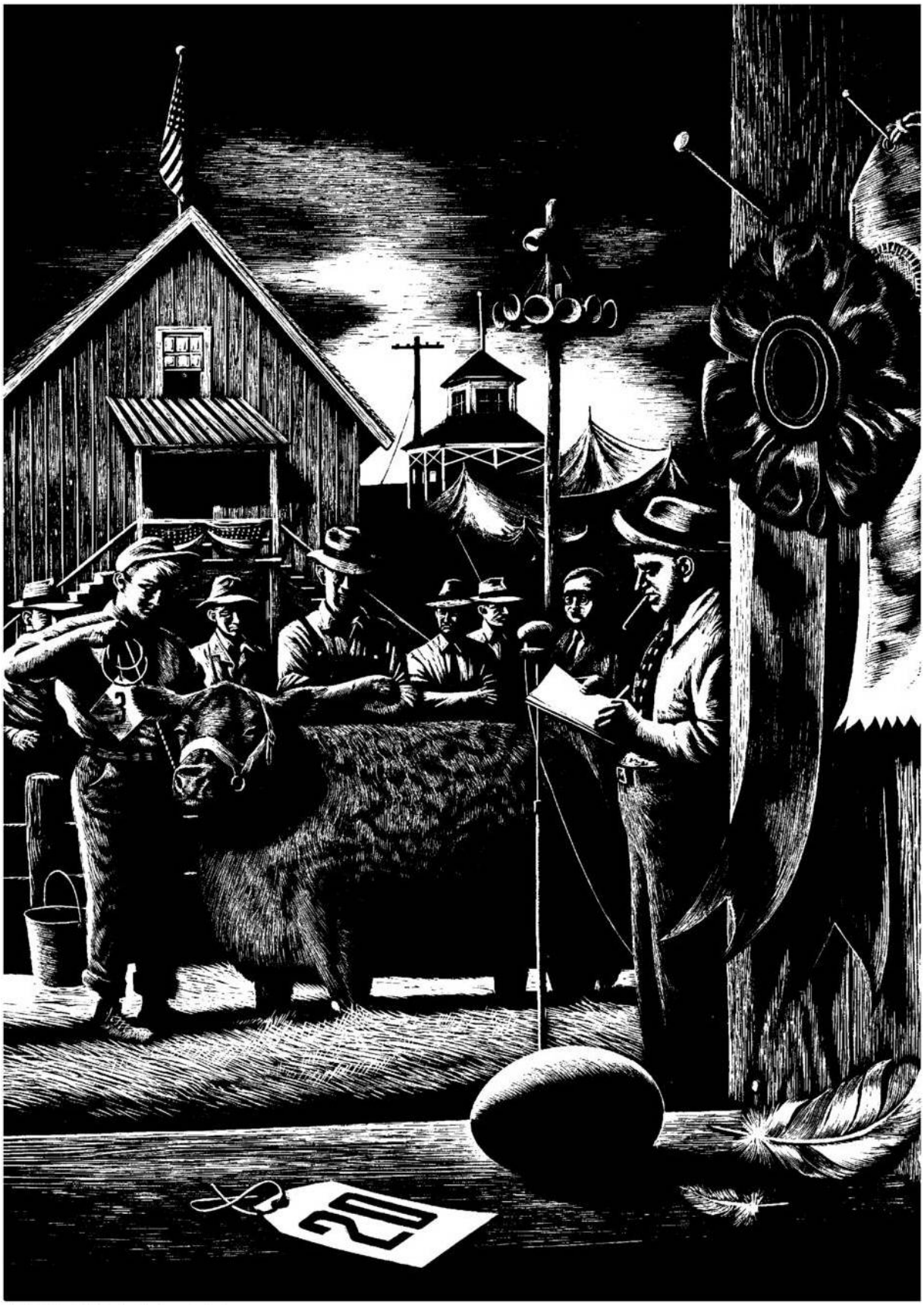
At night he slept in a large four poster bed in his great uncle's cottage, and was homesick for America.

"I did not make the best of that trip," he says. "I would like another chance. Now that I am an established American artist, it would be logical if I could live in Hungary for a year or so. Perhaps I could weld something out of it."

Dohanos lived in Cleveland for six years. He became an expert craftsman in lettering at the Green Studio under the tutelage of Harry Buse. He picked up additional skills in layout, design and drawing for reproduction on the job, earning as he learned by doing advertising work. For two years he produced thousands of tissue paper layouts for commercial clients in the greater Cleveland area. He considered this to be excellent training, as his time working on layouts gave him a sense of composition that was essential in illustration.

In his spare time, Dohanos won recognition in the field of fine art:

"On week days I was developing in the commercial field; my week ends were spent learning to paint landscapes, and exploring the world of the graphic artists and wood engravers. The fine art activities of Cleveland were focused on the annual May Show sponsored by the Cleveland Museum of Art. This was a large and comprehensive exhibit of arts and crafts, and each exhibitor could enter as many as ten works. I cannot overemphasize the spiritual value of these annual exhibits. I accepted its challenge and worked hard to make a good showing each year. The activities of the Cleveland Print Makers' Club was also a strong influence. I designed and printed on hand presses about eighteen different editions of relief cuts and wood engravings. Rockwell Kent in particular was a great inspiration to me in this field."



State Fair, 1940s. Woodcut engraving

Original magazine illustration, c. 1940s. Gouache on board, 17" x 21". Photo courtesy of Heritage Auctions, HA.com

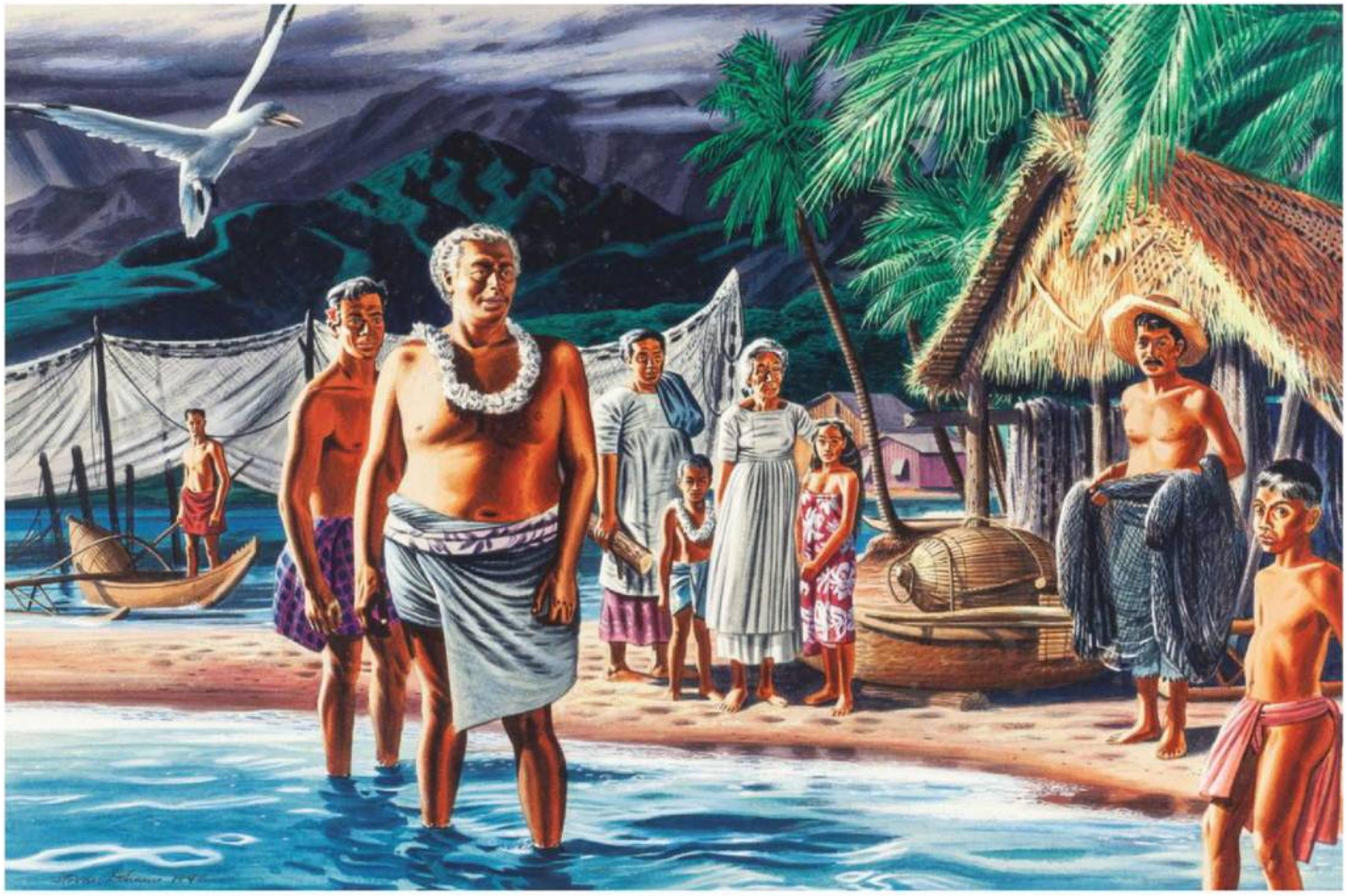
Sidetrack, 1933. Watercolor on board (black and white reproduction)

In 1932, he won first prize at the May Show of the Cleveland Art Museum with a group of engravings. The reporter who covered it described him as "a dark horse entry," and when he came home his mother said, "I see you won a prize with a picture of a dark horse."

His engravings and water colors attracted attention at other exhibitions, and he made a few sales. One of his paintings, a watercolor of a 20-foot length of rusted railroad tracks with weeds growing up between rotting ties entitled "Sidetrack," was purchased by one Edward Bruce from an exhibition of contemporary paintings sponsored by the Whitney Museum of American Art in 1933. As a result of the interest aroused by this painting, Mr. Bruce later made it possible for the artist to participate in a painting safari to the Virgin Islands. (Bruce was the Director of the Section of Fine Arts of the Treasury Department.)

Dohanos spent his years in Cleveland during the period of the Great Depression, but despite the challenges of the times, Dohanos slowly moved up. In 1935 came his first big chance. Charles Cooper of the Fawn Art Studios of Cleveland offered him an opening in the Studio's New York branch—the big time. But as he was preparing to leave, he received shocking news—he was diagnosed with tuberculosis. Instead of going to New York, he ended up in a sanitarium at Saranac.

Stevan was terrified, but his illness had no lasting effect on his career. It was a light case, and he was cured in three months. "It was merely an interim," he said, "Like waiting in a railroad station." When he got out of the hospital, he was off to New York.



Original magazine illustration. Gouache and tempera on board, 14" x 21.5". Photo courtesy of Heritage Auctions, HA.com

"My big chance came when I joined an art service in New York in 1935, but nothing concrete happened for at least two years. While I was proficient in several phases of commercial art, such as lettering, layout and still life painting, I was not a specialist in any. To add to the confusion, I had achieved mild success with water colors and prints I had submitted to galleries and art museums in those early years.

"My biggest problem, yet unsolved, was to crystallize this general ability into one specific kind of salable art work. The New York art directors were accustomed to buying specialists in every phase of art, and I found out that they had each artist catalogued for one thing. Thus I strove to become a specialist, because while I was making a good income as a versatile studio man, none of my work went out under my own signature. It was just run-of-the-mill studio work, and modestly priced."

The year after Dohanos moved to New York, Fawn withdrew from the business and Stevan's friend Charles Cooper took over the studio. Their association lasted eight years, with the exception of an extended leave of absence in 1936 when Dohanos received a telegram from Edward Bruce, who invited the artist to come along as a member of a group of five artists who would travel to the Virgin Islands for a Treasury Art Project. As Dohanos recalled, "That telegram is still a treasured memento. It was the realization of an old dream. I had six months of my own, with freedom to paint whatever I chose!"

The trip was an important experience in his life, though it was a risky endeavor. The expense budget was adequate for a single man, but Stevan had a wife and two boys the age of four and five. As the trip was to last for seven months, he decided they should all go. The decision required some courage, as it meant giving up a good job at the studio and borrowing money. But his decision was clear:

"I asked for and received a leave of absence from the Cooper Studios, packed up the family, and headed for the tropics. There I produced about a hundred landscapes and still lifes. Half of these went to my sponsor, the U.S. Government; the other half I was allowed to keep. All of these were subsequently sold—one to the Whitney Museum of American Art and three to Mrs. Franklin D. Roosevelt. Those were interesting months of trial and error, based on two years of experience in New York, during which I had tried to size up the common

It's no sale, lady !
Maybe we should have called this one, "Picture of a Lady in a Business with no Future." Because what soldier, no matter how much he likes fresh pineapples, oranges, limes, and lemons, is going to knock himself silly carrying them over mountains and things . . . when he is getting the same flavors in a far handier form . . . delicious, Five-Flavor Life Savers.
FIVE FLAVOR
LIFE SAVERS

Advertising illustration for Lifesavers Candy, c. 1940s

Original magazine illustration, c. 1940s. Gouache on board, 14.5" x 28.5". Photo courtesy of Heritage Auctions, HA.com

needs of art buyers and galleries. There were four other artists on the project, and these men and their work were an inspiration to me. Returning to the Cooper Studios, one of my first acts was to exhibit my new paintings on their exhibition walls for all to see. This exhibit resulted in an assignment from Young & Rubicam Advertising Agency for an ad for the Baker Coconut Company. This ad led to others in that category and I was at last on my way with something different. I was 'typed,' and it helped. I established a reputation among the art buyers as 'the artist who could paint natives and far-off places.'"

It was also the beginning of his career as a mural painter. In 1938, he produced two murals for the West Virginia Department of Agriculture and Forestry Building in Elkins, West Virginia. This assignment was followed by a commission to paint murals for the West Palm Beach Post Office, then another for the Virgin Islands Post Office at Charlotte Amalie.

Dohanos viewed the work he made after his Virgin Islands trip to be his first period as a true artist. He portrayed the tropics in brilliant color, in a manner that was both rugged and meticulously detailed. The paintings were an immediate success. Dohanos was amused to receive a letter from Mrs. Roosevelt, the wife of the President of the United States, asking if he minded if she paid for them in three monthly installments.

Of this period, Dohanos said: "Of course it is not necessary to go to far away places to find that rejuvenation of spirit which 'getting away from it all' will bring. You should find plenty of excitement not far from your own door. I certainly do not feel

Advertising illustration for Traveler's Life Insurance Company, 1938

that I have found myself yet, and I intend to reach out in various directions, enlarging my outlook and developing my skills. Probably I'll end up painting telegraph poles and fire plugs."

In the advertising field, these pictures established Dohanos with the art directors. In 1938, he won the Award for Distinctive Merit at the Art Directors' Club exhibition of the best advertising of the year with two ads that he painted for the Traveler's Life Insurance Company. The advertising world spoke of

Poster illustration, 1943

Poster illustration, 1944

Poster illustration, 1945

him as "the guy who catches the spirit of the Tropics," and orders poured in for pictures of far-off places he had never seen.

Dohanos also began to be known as a magazine illustrator. In the field of editorial art, he was strongly influenced by the work of Dean Cornwell, Jon Whitcomb, Fred Ludekens, Norman Rockwell, Peter Helck, Floyd Davis, Robert Fawcett, and Rockwell Kent; but he was largely sought after for his own distinctive, tropical mood. His prize-winning illustration of two South Sea Islanders, paddling an outrigger canoe alone on a vast ocean plain, won him a commission from W. Thornton Martin, art editor of the *Saturday Evening Post*, to illustrate a seven-part serial by Charles Nordhoff and James Norman Hall called "Out of Gas." It was the start of a new career.

The final stage of his Cooper period was hectic and stressful. The studio had eight agents out representing his work, and he labored 12 hours a day to keep up with all of the orders. The telephone rang off the hook from morning to night with new assignments. Though he turned away many commissions, the strain was too much for him, and in 1941 he collapsed under a new assault from the tuberculosis that had plagued him years earlier.

As he lay on his bed for months on end, Stevan says he "felt like a locomotive that has been run onto a siding and left to rust while the weeds grow up around it." But the long break gave Dohanos time to reevaluate his life. When he finally made it back to work, he was ready for a fresh start.

THE GOLDEN AGE

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Original cover illustration for the *Saturday Evening Post*, June 16, 1945. Gouache on masonite, 14.5" x 11.25". Photo courtesy of Heritage Auctions, HA.com

At first his doctor allowed Dohanos to paint for only a few hours a day, and since working time was now so precious, he was forced to decide on one field into which he could funnel all of his energy. This meant leaving Cooper, because he could not turn out the massive volumes of work required in only a few hours a day.

He determined to continue doing illustrations for the *Saturday Evening Post*, and to try out for covers. To catch the eye of the art director, Dohanos drew up a dozen cover ideas, representing three different types of subject: the purely decorative; the tropical; and small town life in America. He presented these to Jimmy Yates, then art editor of the *Post*, at a lunch at the 21 Club in Manhattan. He nervously unrolled his sketches, and Yates, after examining them under the dim lights of the tavern, put the roll under his arm and went back to Philadelphia without saying a word.

After waiting nervously for three days, Dohanos finally received a letter from Yates accepting three of his ideas. They were all American scenes—milk bottles with frosted tops standing on a suburban porch on a winter morning, a boy building model airplanes, and the Honor Roll in front of a town hall. Stevan was excited about this development, as he was quickly growing stale producing the tropical scenes he had become famous for:

"For a while I enjoyed being pigeonholed by the New York art directors as an artist capable of depicting far-

Dohanos at work on a preliminary sketch for the *Saturday Evening Post* cover published on June 5, 1948

Original cover illustration for the *Saturday Evening Post*, November 9, 1948. Gouache on board. Photo courtesy of Illustration House, NY

off places and primitive peoples. But producing such illustrations without benefit of field trips to these distant places became increasingly harder. I began to exhaust the research material available in sources throughout the New York area. I borrowed source material heavily from the *National Geographic* magazine, the Public Library, the Museum of Natural History, and the picture files of world-wide photo services such as Ewing Galloway. The going became increasingly tougher and the pickings leaner.

"The biggest problem was the lack of people of different races who were willing to model. Orientals, Polynesians, and Negroes who roamed the streets of New York City in western clothes were very hesitant to pose for an illustrator. Also the 'Flora and Fauna' material in reference libraries was pathetically meager and vague. I yearned for a firsthand look at all the things I was called upon to paint. In the realistic style and technique I use, every bit of detail is sharply etched and therefore must be accurate. I like to paint the truth and nothing but the truth, so help me!

"This finally became possible when in 1943 I presented some American scenes as cover ideas to the *Saturday Evening Post*. The first three that were ordered were inspired by scenes and people in Westport, Connecticut, and the final paintings were produced 'on the spot' where they were inspired. I happily abandoned the picture files and was at last painting from life."

Fire Plug, 1948. Gouache on board, 25.25" x 15". Photo courtesy of Heritage Auctions, HA.com. INSETS: Dohanos at work, 1948, and BELOW: *Fire Plugs*, 1948

Original cover illustration for the *Saturday Evening Post*, July 2, 1949. Gouache on board. Photo courtesy of Illustration House, NY

Original cover illustration for the *Saturday Evening Post*, May 20, 1950. Gouache on board. Photo courtesy of Illustration House, NY

Original cover illustration for the *Saturday Evening Post*, August 26, 1950. Oil on canvas, 39" x 30". Photo courtesy of Heritage Auctions, HA.com

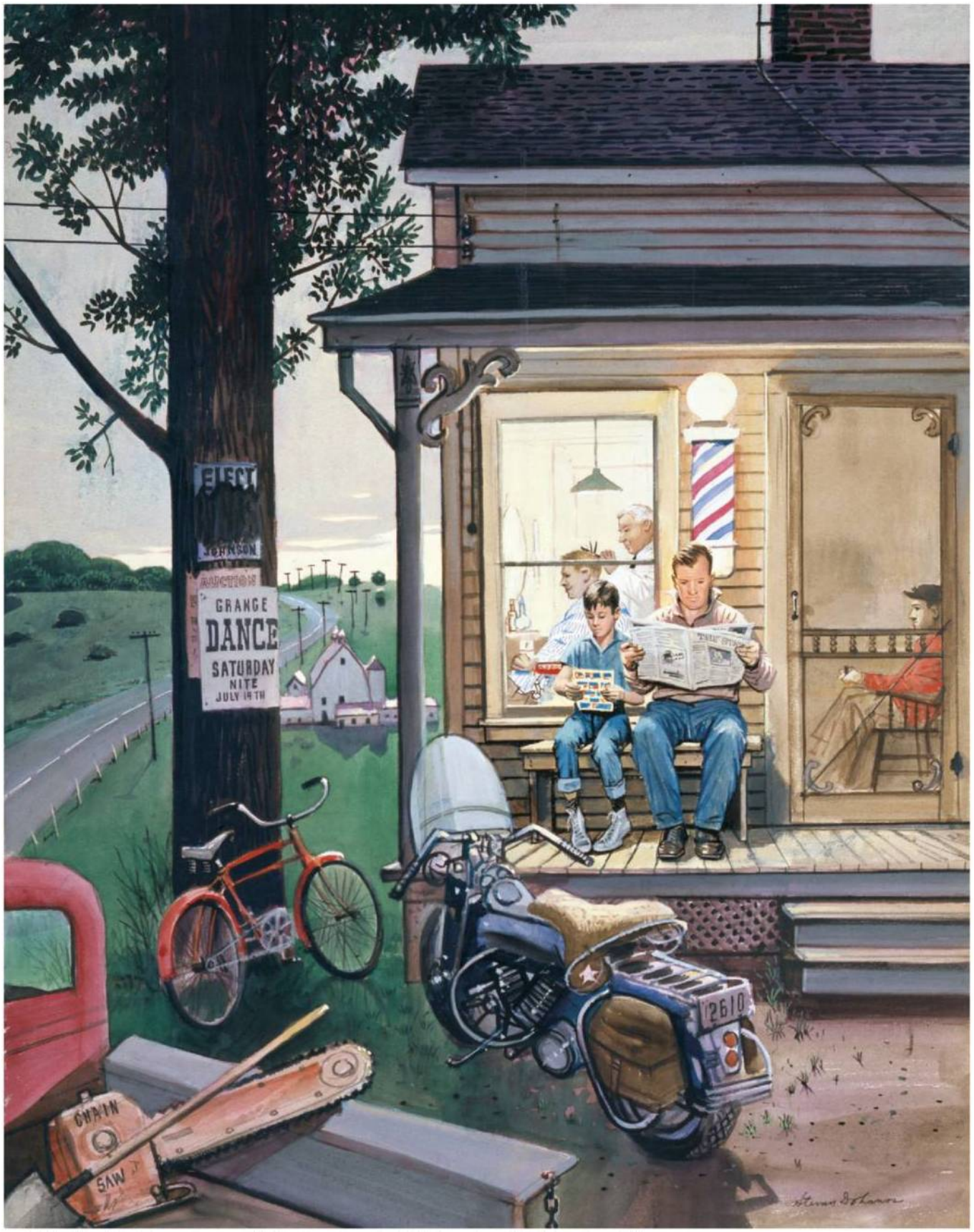
Original cover illustration for the *Saturday Evening Post*, May 26, 1951. Oil on canvas, 48" x 36". Photo courtesy of Heritage Auctions, HA.com

Original cover illustration for the *Saturday Evening Post*, January 31, 1953. Gouache on board. Photo courtesy of Illustration House, NY

Original cover illustration for the *Saturday Evening Post*, November 14, 1953. Gouache on board, 39" x 31". Photo courtesy of Heritage Auctions, HA.com

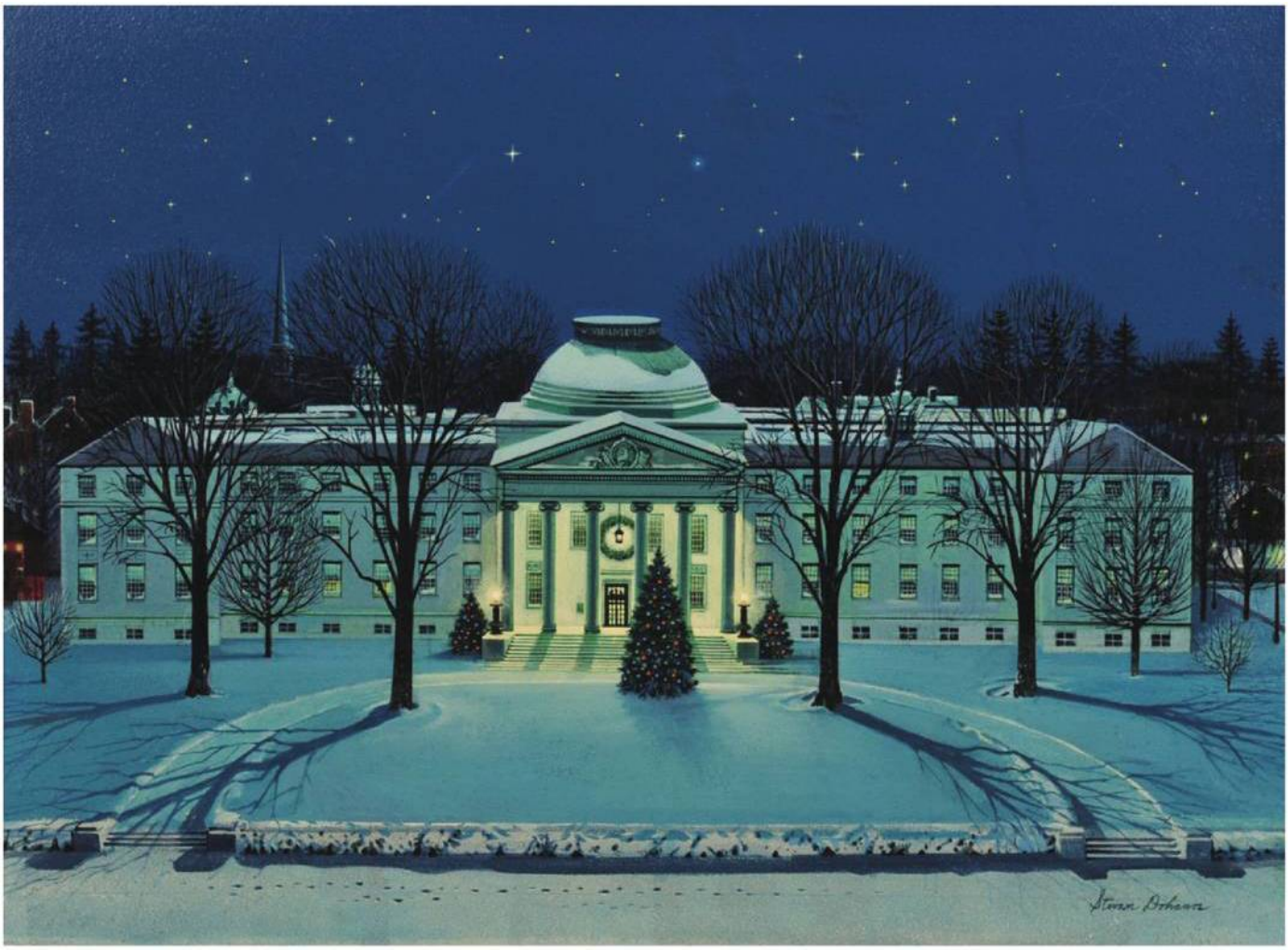
Original cover illustration for the *Saturday Evening Post*, October 9, 1954. Gouache on board. Photo courtesy of Illustration House, NY

Original cover illustration for the *Saturday Evening Post*, July 26, 1954. Gouache on board. Photo courtesy of Illustration House, NY



Original illustration for an unknown publication. Gouache on board. Photo courtesy of Illustration House, NY

Original cover illustration for the *Saturday Evening Post*, January 14, 1956. Gouache on board. Photo courtesy of Illustration House, NY



***Massachusetts Court House*. Oil on canvas, 20" x 28". Photo courtesy of The Illustrated Gallery, PA**

Stevan later estimated that he submitted about five cover sketches for every one that was chosen for publication. These new pictures would establish his style for years to come, and the covers skyrocketed him into the public eye. Landing a cover for the *Saturday Evening Post* meant that you had truly arrived as an illustrator, and while few artists appeared more than a handful of times, Dohanos went on to produce 125 covers for the legendary magazine, one of its most prolific contributors.

With the decline of the *Saturday Evening Post*, and their switch to color photography for most cover illustrations by 1963, Dohanos had to look for new markets to continue painting the American Scene he had grown to love so much. In 1959, he was invited to redesign a magazine called *Medical Times*, a monthly medical journal. For the next seven years, Stevan art directed 12 covers a year, designing and painting four of them himself. He commissioned two other illustrators, Alex Ross and Melbourne Brindle, to paint the others.

In 1959, the U.S. Postal Service asked him to design a stamp commemorating the 10th anniversary of NATO. As Design Coordinator of the Citizen's Stamp Advisory Committee from 1961 to 1981, he created 40 stamps himself and commissioned over 300 by other artists. For his many years of service, the Postal Service dedicated the Hall of Stamps in Washington, D.C., in his honor.

Retiring from commercial work in 1983, he traveled and painted for sheer pleasure. His work is in many museum and private collections, and a retrospective of his work, "Images of America," was held at the New Britain Museum of American Art in 1985.

Dohanos was a founding faculty member of the Famous Artists Schools in Westport, Connecticut. He served as President of the Society of Illustrators from 1961 to 1963, and as Honorary President from 1982 until his death in 1994.

— by Dan Zimmer, 2015

Special thanks to Heritage Auctions, HA.com; Illustration House, NY; and The Illustrated Gallery, PA, for images used to illustrate this article.

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Famous American Illustrators by Arpi Ermoyan. Watson-Guptil, 1996.
How I Make A Picture by Stevan Dohanos. Famous Artists Course, 1949.

Illustration House

34 West 27 Street, 4th Floor New York, New York 10001

Joseph Clement Coll (1881-1921)
Scrooge at his ledgers. "Christmas in the Spirit of Democracy", December 1907
Pen & ink, 6 x 9.5" signed lower left

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New and Notable:

THE LOST SKETCHBOOKS: A YOUNG ARTIST IN THE GREAT WAR

BY REX PASSION; DRAWINGS BY ED SHENTON
152 PAGES, FULL COLOR
$21.95, SOFTCOVER
KOMATIK PRESS, 2015

In early 1917, a young artist named Edward Shenton enlisted in the Pennsylvania National Guard. He went on to train with the 103rd Engineers, later attached to the 28th Division, and sailed for France in May of 1918. He saw action as a combat engineer at the battles of the Marne, Fismes, and Meuse Argonne, all the time carrying with him his 6 x 9 inch canvas-bound sketchbooks, and recording everything he saw. When he returned to the states in 1919, he put away his drawings and resumed his art career, attending the Pennsylvania Academy of Fine Arts and eventually becoming a book and magazine illustrator of renown. The war-time sketchbooks remained among Ed's papers for over 90 years, and were discovered by his son many years after his death. *The Lost Sketchbooks* is a remarkable record of one man's experiences during the Great War, and presents 150 drawings (out of over 500 in all)—fascinating highlights from over 20 original sketchbooks, all drawings reproduced at actual size.

THE ART OF JOSÉ "PEPE" GONZALES

EDITED BY DAVID ROACH
248 PAGES, BLACK AND WHITE AND COLOR
$39.99 HARDCOVER
DYNAMITE BOOKS, 2015

For nearly two decades, Jose "Pepe" Gonzalez was hailed as the premier *Vampirella* artist, drawing the fiery vixen for Warren Publishing in the '70s and '80s. Renowned for bringing to life the most beautiful women the comic art world has ever seen, Gonzalez's career spans from drawing British romance comics to movie stars, book covers to commercial advertising, and personal commissions for loved ones and devoteés. For the first time ever, author David Roach covers Jose's entire career, transcending his vast body of *Vampirella* work to explore the full breadth of the master's creations. *Vampirella* collectors and Jose Gonzalez fans rejoice, for the life-spanning retrospective you've been waiting for has finally arrived! Featuring an introduction by illustrator Joe Jusko.

WOMEN OF WONDER: CELEBRATING WOMEN CREATORS OF FANTASTIC ART

EDITED BY CATHY FENNER
INTRODUCTION BY LAUREN PANEPINTO
128 PAGES, FULL COLOR
$24.95, SOFTCOVER
UNDERWOOD PRESS, 2015

Increasingly, women are impacting contemporary fantastic art and inspiring new generations of illustrators, designers, sculptors, and painters. *Women of Wonder* reflects the expanding numbers of women artists featured in *Spectrum: The Best in Contemporary Fantastic Art*, and throws a spotlight on many of these illustrators—from *Kewpie* creator Rose O'Neill and pulp illustrator Margaret Brundage, to Spectrum Grand Masters Diane Dillon and Kinuko Y. Craft, and many more. This full-color collection, complete with artist statements and photos, celebrates their presence and influence, with each artist's entry accompanied by a representative full-page illustration.

This examines contemporary illustrators as well as the above pioneers. Included are children's artist Ruth Sanderson, Claire Wendling, Teryl Whitlach, Shelly Wan, Ilene Meyer, Echo Chernik, L.D. Austin, and Kei Acedera, Lisbeth Zwerger, Sulamith Wulfing, Marie Severin, Rowena, Eleanor Fortescue Brickdale (last of the Pre-Raphaelite illustrators), Howard Pyle student Elizabeth Shippen Green, and more.

JEFF JONES: IDYL I'M AGE

BY JEFFREY CATHERINE JONES; INTRO BY GEORGE PRATT
96 PAGES, BLACK AND WHITE
$24.99, SOFTCOVER
DOUGLAS M. GRANT, 2015

This new book collects Jeffrey Catherine Jones's 44 pages of *Idyl*, which appeared as one-page vignettes in *National Lampoon*, and *Idyl*'s successor, the comic strip *I'm Age*, 36 more one-page "stories" that began appearing in *Heavy Metal* magazine in 1981. Surreal, philosophical, strange, sexy strips starring ethereal naked ladies uttering deep truths...or nonsense. You decide. The volume includes both an introduction and an insightful afterword by Jeff's good friend and award-winning artist George Pratt.

BETTER THINGS: THE LIFE AND CHOICES OF JEFFREY CATHERINE JONES - DVD

DIRECTED BY MARIA PAZ CABARDO
82 MINUTES, FULL COLOR
$29.95, DVD
ALIVE MIND, 2014

At the beginning of the film, the question is posed, "Who is Jeffrey Jones?" Jones did not have an answer. This long-awaited documentary attempts to provide some clues as it traces the life and career of the renowned fantasy artist, and examines Jeffrey's difficult personal life and transition from Jeffrey into his transgender persona of Catherine Jones. Narrated by the artist herself, as well as by a group of notable creators who were influenced and inspired by Jones's work, the film takes the viewer on a compelling journey through the many twists and turns in the artist's life and career.

PULP COVER GALLERY, VOL. TWO

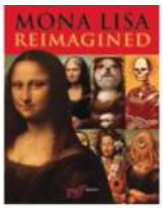
BY GIRASOL COLLECTABLES
130 PAGES, FULL COLOR
$140.00, HARDCOVER
LIMITED TO 300 COPIES
GIRASOL COLLECTABLES, 2015

The second volume in Girasol Collectable's ongoing series of pulp cover galleries features three classic SF pulp titles: *Thrilling Wonder Stories, Startling Stories,* and *Captain Future.* The edition is limited to just 300 numbered copies, and is printed in full color throughout, with 130 pages, sized 8.5 x 11 inches. Bonded leather exterior with one of three variant images of classic covers inset. A mix of full page scans, sized as to the original pulps, as well as some four covers per page. There is a brief introduction about the cover art and artists, as well as a title checklist with issue number, date, and cover artist where known. Please note that this is not a comprehensive book about the pulp itself, but rather a visual reference of the covers.

PULP COVER GALLERY, VOL. THREE

BY GIRASOL COLLECTABLES
130 PAGES, FULL COLOR
$140.00, HARDCOVER
LIMITED TO 300 COPIES
GIRASOL COLLECTABLES, 2015

Volume Three in the Pulp Cover Gallery series features three classic Weird Menace pulps: *Dime Mystery, 15 Mystery Stories* (*DM* title change), and *Terror Tales.* As with the previous volume, the book is a mix of full page scans, sized as to the original pulps, as well as some four per page. The book features a brief introduction about the cover art and artists, as well as a title checklist with issue number, date, and cover artist (where known.)



MONA LISA REIMAGINED

EDITED BY ERIK MAELL, VARIOUS ARTISTS
240 PAGES, FULL COLOR
$34.95, HARDCOVER
GOFF BOOKS, 2015

Over eight million people from all over the world flock to the Louvre every year for the opportunity to gaze upon Leonardo da Vinci's beguiling Renaissance masterpiece, 'La Gioconda', more popularly known as 'Mona Lisa'. What is it about this iconic portrait that continues to mesmerize century after century? There has never before been published a comprehensive collection of Mona Lisa recreations. This oversight has finally been remedied with *Mona Lisa Reimagined*, a lavishly illustrated and captivating anthology of hundreds of pieces of art that have been inspired by this priceless world treasure. The book features both established and emerging artists from over 50 different countries.

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WILLIAM ADDISON DWIGGINS: STENCILLED ORNAMENT & ILLUSTRATION

BY DOROTHY ABBE; AFTERWORD BY BRUCE KENNETT
96 PAGES, BLACK AND WHITE AND COLOR
$29.95, HARDCOVER
PRINCETON ARCHITECTURAL PRESS, 2015

There has never been anyone in the design world like William Addison Dwiggins (1880-1956). The first American to call himself a graphic designer, he applied his prodigious talents in the fields of typography, calligraphy, illustration, and even puppetry—a more fitting title might have been Renaissance man. He is best known for his book designs, which combine his expertise in calligraphy, use of stencils, and typography. Dwiggins is considered by many to be the greatest book designer of all time, yet very little has been published on Dwiggins life and work until now. The first of several planned volumes on his incredible legacy, this reprint of *Stencilled Ornament & Illustration* includes the original book, hand-set in an experimental Linotype face he designed, along with stencils and plates illustrating a dizzying array of graphical elements. A new introduction by Bruce Kennett shows how Dwiggins used ornaments, rules, and other elements in his final book and jacket designs. Originally published in a letterpress edition of only 120 copies, this important book introduces the unique genius of William Addison Dwiggins to a broader audience.

EXHIBITIONS & EVENTS

Comic Book Apocalypse: The Graphic World of Jack Kirby

August 24 through October 10, 2015
Northridge Art Galleries, California State University

Comic Book Apocalypse is the first solo exhibition of comic book artist Jack Kirby's work at a university, and one of the largest Kirby shows yet assembled (comparable in scale to the *Words & Pictures* museum show in 1994, and exceeded only by the *Fumetto* show in Switzerland in 2010). The exhibition will consist of roughly a hundred original artworks, with a focus on Kirby's comics in the late 1960s and '70s (but also including works from the 1940s-'50s, and the '80s). From *The Fantastic Four* and *Thor* to *The Fourth World*, *Kamandi*, *2001*, and *Silver Star*, this show will capture some of Kirby's grandest themes and images. The exhibition will include two complete comic book stories, many comic book pages and spreads, a handful of Jack's signature collages, and a number of images never published in his lifetime. The show will be accompanied by a lavishly illustrated catalog featuring some 20 essays about the artist's work.

For more information, visit: www.csun.edu

A Renaissance Man: The Art of Fred Marcellino

June 30 through October 29, 2015
The Eric Carle Museum of Picture Book Art, MA

This exhibition comprises over 90 works and shows the full range of Marcellino's talent, from youthful Abstract-Expressionism through record cover and book jacket design, to the crowning achievements of his career—illustrations for children's books. Of special focus will be the art for *Puss in Boots* (1990), for which he won a Caldecott Honor award. The exhibition coincides with the 25th anniversary of the book's publication. A 48-page soft-cover book by Nicholas Falletta, *The Art of Fred Marcellino*, will accompany the exhibition.

For more information, visit: www.carlemuseum.org

The Hirschfeld Century: The Art of Al Hirschfeld

May 22 through October 12, 2015
New-York Historical Society Museum and Library, NY

Al Hirschfeld (1903–2003) brought a distinct style to celebrity drawings, making his work instantly recognizable—to be "Hirschfelded" was a sign that a performer had arrived. Now for the first time, nine decades of Hirschfeld's work will be on display at the New-York Historical Society in *The Hirschfeld Century: The Art of Al Hirschfeld*, a multimedia exhibition organized in partnership with The Al Hirschfeld Foundation and in conjunction with Alfred A. Knopf's publication of curator David Leopold's groundbreaking book on the artist. The exhibition of over 100 original works includes many highlights from Hirschfeld's prolific career with a special emphasis on the *New York Times*—where he was a contributor for over seven decades.

For more information, visit: www.nyhistory.org

Harvey Dunn and His Students

November 7, 2015 through March 6, 2016
The Norman Rockwell Museum, MA

An exceptional and prolific illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle who became an admired teacher in his own right. This first major exhibition of Dunn's art, organized in conjunction with the South Dakota Museum of Art, South Dakota State University, will feature his stunning painterly illustrations for the prominent periodicals of his day, including *Scribner's*, *Harper's*, *Collier's Weekly*, *Century*, *Outing*, and the *Saturday Evening Post*. It will also feature powerful works created for the American Expeditionary Forces during World War I, in which he recorded the unforgettable realities of war, as well as the artist's prairie paintings, inspired by his lifelong love of South Dakota's landscape and history. Original artworks by Dunn's prodigious students, including Dean Cornwell, Mead Schaeffer, Harold von Schmidt, Saul Tepper, John Clymer, Lyman Anderson, James E. Allen, among others, will also be featured.

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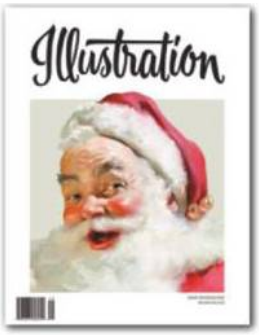

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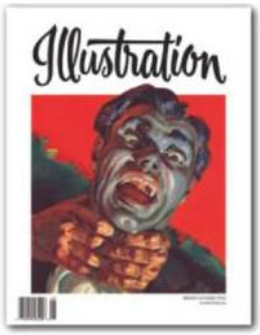

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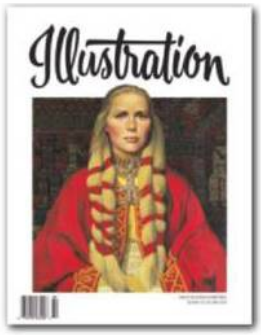

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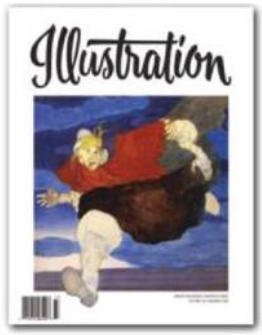

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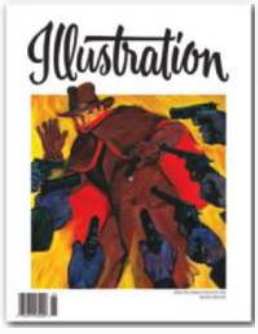

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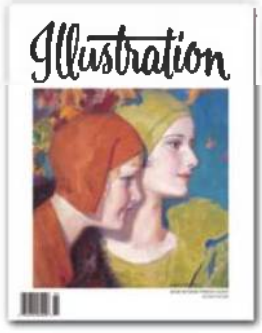

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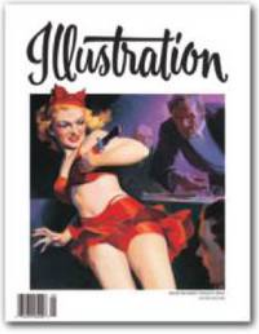

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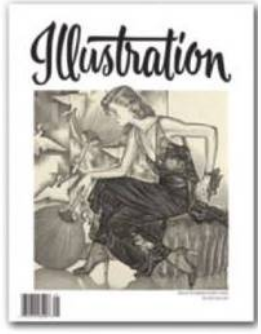

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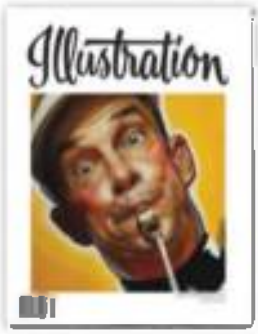

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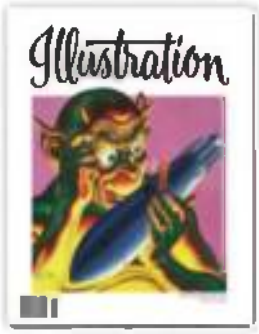

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